Over four decades ago, Yoshihiro Tatsumi expanded the horizons of comics storytelling by using the visual language of *manga* to tell gritty, literary short stories about the private lives of everyday people. He has been called "the grandfather of Japanese alternative comics" and has influenced generations of cartoonists, but, until now, the majority of his work has remained unavailable outside of Japan. The first in a chronological, multi-volume series, *The Push Man and Other Stories* is an eye-opening introduction to the provocative and profound comics of a modern master.

EDITED AND WITH AN INTRODUCTION BY ADRIAN TOMINE

"What a revelation this book is. I'd no idea that long before writers like Haruki Murakami and Kenzo Kitakata, the work of Yoshihiro Tatsumi had so expertly peeled away the lacquered layers of Japanese social and sexual surfaces to reveal the elemental heart beneath, and with such fearless depth of feeling. Decades ahead of its time and long overdue for U.S. publication."

—**CHIP KIDD**, designer of Osamu Tezuka's *Buddha*

"Tatsumi is a master of frank, unsentimental exposés of the human condition."

—**PAUL GRAVETT**, *Manga. Sixty Years of Japanese Comics*

"From the moment I read Tatsumi's stories, he shot to the top of my short list of favorite cartoonists for adults. His direct storytelling style is bracing and raises the bar pretty high for those of us trying to entertain intelligent grown-ups."

—**GILBERT HERNANDEZ**, author of *Palomar*

"Tatsumi's comics are clean and straightforward without pretentious tricks. Storytelling at its best."

—**JAIME HERNANDEZ**, author of *Locas*

GRAPHIC NOVEL / FICTION

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DRAWN & QUARTERLY PUBLICATIONS

YOSHIHIRO TATSUMI

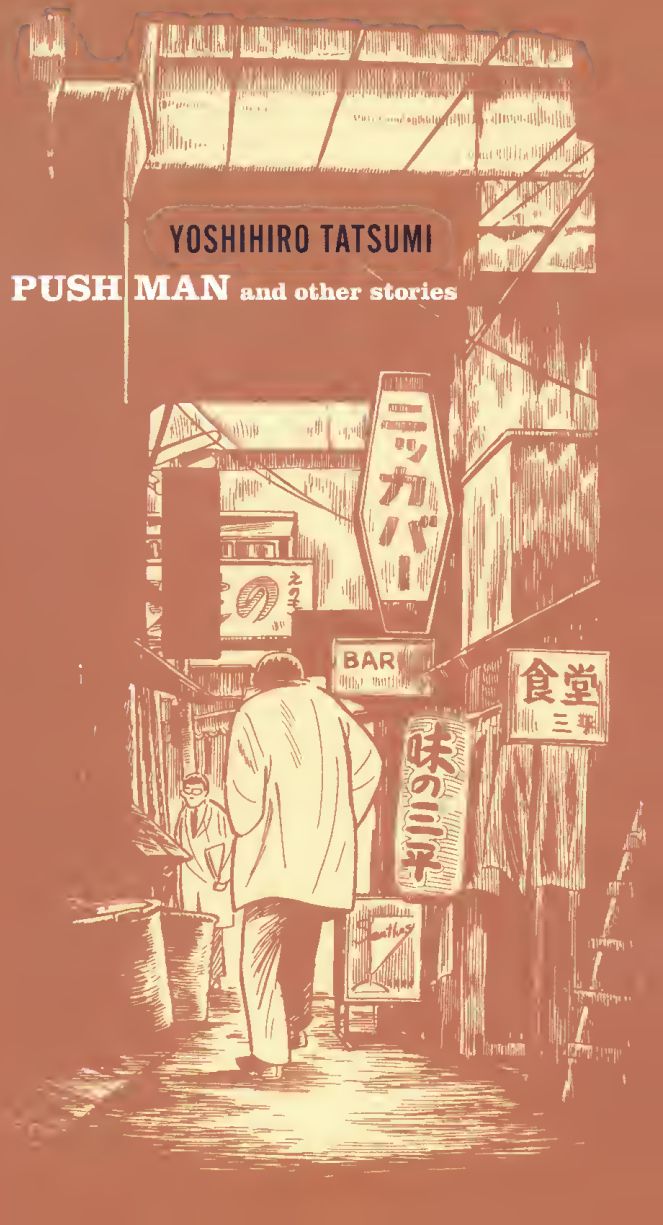
1968

THE PUSH MAN and other stories

D&Q

YOSHIHIRO TATSUMI

THE PUSH MAN and other stories



Scanner, Editor: Dille
www.illuminati-manga.com
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It's Read Left to Right

If you liked it, buy it!

辰巳ヨシヒロ

THE PUSH MAN

and other stories

INTRODUCTION

In 1988, at the age of 14, I experienced a crisis of faith. Except, instead of doubting long-held religious beliefs, I was suddenly questioning my life-long love of comic books. I found myself ritualistically purchasing the latest issue of, say, *Web of Spider-Man*, filing it away in protective mylar and acid-free cardboard, but increasingly skipping the step of actually reading the thing. I became depressed by the possibility that comics were yet another childhood hobby, like skateboards or action figures, that I'd suddenly outgrown. In a last-ditch effort to resuscitate my interest and justify my weekly trips to the comic store, I began a process of wild experimentation, giving almost anything that seemed unusual or "alternative" a try. For every five (or ten) disappointments, there was usually one gem, and one such find was *Good-Bye and Other Stories*[1] by Yoshihiro Tatsumi. This book (along with others such as *Love and Rockets*, *Weirdo*, and *RAW*) not only re-ignited my passion for comics, but made very clear to me the now-commonplace fact that comics were simply a medium, just as capable of expressing personal, artistic stories for adults as they were of indulging childhood fantasy.

At the time, Tatsumi's work seemed to me like a refreshing, eye-opening rebellion against everything I'd come to expect from comics. Unlike the garish, full-color, action-packed comic art I'd grown up with, Tatsumi's visuals were restrained, minimal, and stylized in a manner that seemed appealingly foreign. The potentially discordant placement of slightly cartoon-y characters within realistic backgrounds worked beautifully, communicating a sense of place and emotion that more photo-realistic comics couldn't approach. Instead of epic, ever-continuing storylines, Tatsumi's work was comprised of compact, elliptical short stories which, like the best modern prose fiction, were simultaneously satisfying and open-ended. The stories' focus alternated between stretches of mundane daily life and moments of surprising violence and sexuality, and both extremes were equally refreshing and unsettling to me. In place of one-dimensional heroes and villains, there were real people: faces in a crowd, seemingly plucked at random and then examined down to their darkest, most private moments. Characters didn't recur from story to story, but the depiction of an overwhelming, alienating modern world remained constant. I had seen some Japanese comics, or *manga*, before, but none of it had appealed to me in the way that Tatsumi's did.

In the fifteen years since that discovery, I've

[1] Published in 1987 by Catalan Communications, this was, until now, the only English-language edition of Tatsumi's work. Much of the art was poorly reproduced, and the writing was twice translated: first from Japanese into Spanish, and then from Spanish into English. Shockingly, this edition was published with neither Tatsumi's permission nor knowledge; he learned of its existence only when a friend discovered it while traveling in America.

managed to become a cartoonist myself, and examining Tatsumi's work now, I'm pleased to find that it holds up just as well as it did upon my first exposure to it. But instead of viewing it in relation to the sub-par comics I was attempting to replace at the time, I see it simply as a significant work of modern cartooning. Like all my favorite comics, from *Peanuts* to *Yummy Fur* to *Eightball*, it reads like the direct expression of a personality that is keenly observant, deeply self-critical, and constantly torn between sympathy and misanthropy. The durability of Tatsumi's work is impressive: today's reader, if not previously informed, would surely be surprised to learn that these stories were created thirty-six years ago. In terms of tone and style, this work shares an obvious kinship with the "alternative" or "literary" comics that began proliferating in North America in the mid-1980s (and continue to thrive today), yet it predates much of that work by as much as three decades. (I should also point out that the stories in this book predate my very birth by five years!) Critics have always been eager to identify the various influences that are so apparent in my comics, and I've never denied my great debt to American artists such as the Hernandez brothers and Daniel Clowes. In revisiting the work of Tatsumi, it's now apparent to me how much his comics also impacted me, and I'm sure that elements of his style continue to influence my work to this day.

I traveled to Tokyo in the Summer of 2003 to promote a Japanese translation of some of my comics, and while there, my gracious hosts arranged for me to meet with Mr. Tatsumi. My adult life has been punctuated by the kind of experiences that make me think, "If the teenage me could see me now...", and this was one of the more potent examples. I had been forewarned that Mr. Tatsumi was a bit of a recluse, and that he might be impersonal or reticent. But, on the contrary, I found him to be much like all the other great cartoonists I've had the pleasure to meet: friendly, polite, generous, and perhaps a bit shy. We met for tea in a cavernous, underground cafe in the *Jimbocho* district, and with the help of an interpreter, Mr. Tatsumi and I soon found ourselves chatting amiably about the kinds of things that could only be of interest to other cartoonists.[2] For several years prior I had been attempting to get more of Tatsumi's stories translated into English. It proved to be a surprisingly complicated and troubled process, but this informal meeting seemed to finalize the arrangement through which the book you presently hold could see print. I left the cafe feeling honored both to have met Mr. Tatsumi and to have been given the opportunity to help bring his work to a wider audience.

In spite of having met him face-to-face and having studied his work at length, I still don't know that much about Yoshihiro Tatsumi. I know that he was born in 1935 in Osaka. I know that he is considered the "grandfather of Japanese alternative comics," and that in 1957, he coined the term *gekiga* to differentiate the gritty, naturalistic style of cartooning he helped pioneer from that of the more commercial, youth-oriented *manga*. Other tid-bits I've learned about him arrived through the haze of translation, but my understanding is that he runs a small book shop and that he continues to write and draw comics. Someone told me they believed he was working on a long-form autobiography. More as a curious fan than an editor, I recently sent Mr. Tatsumi a handful of questions, and received a prompt, insightful reply. This brief but illuminating interview is reprinted in full following the stories in this volume.

As plans for this translation project began to

[2] Other cartoonists and the more curious reader are invited to read a transcript of this conversation on the Drawn & Quarterly website: www.drawnandquarterly.com/tatsumi

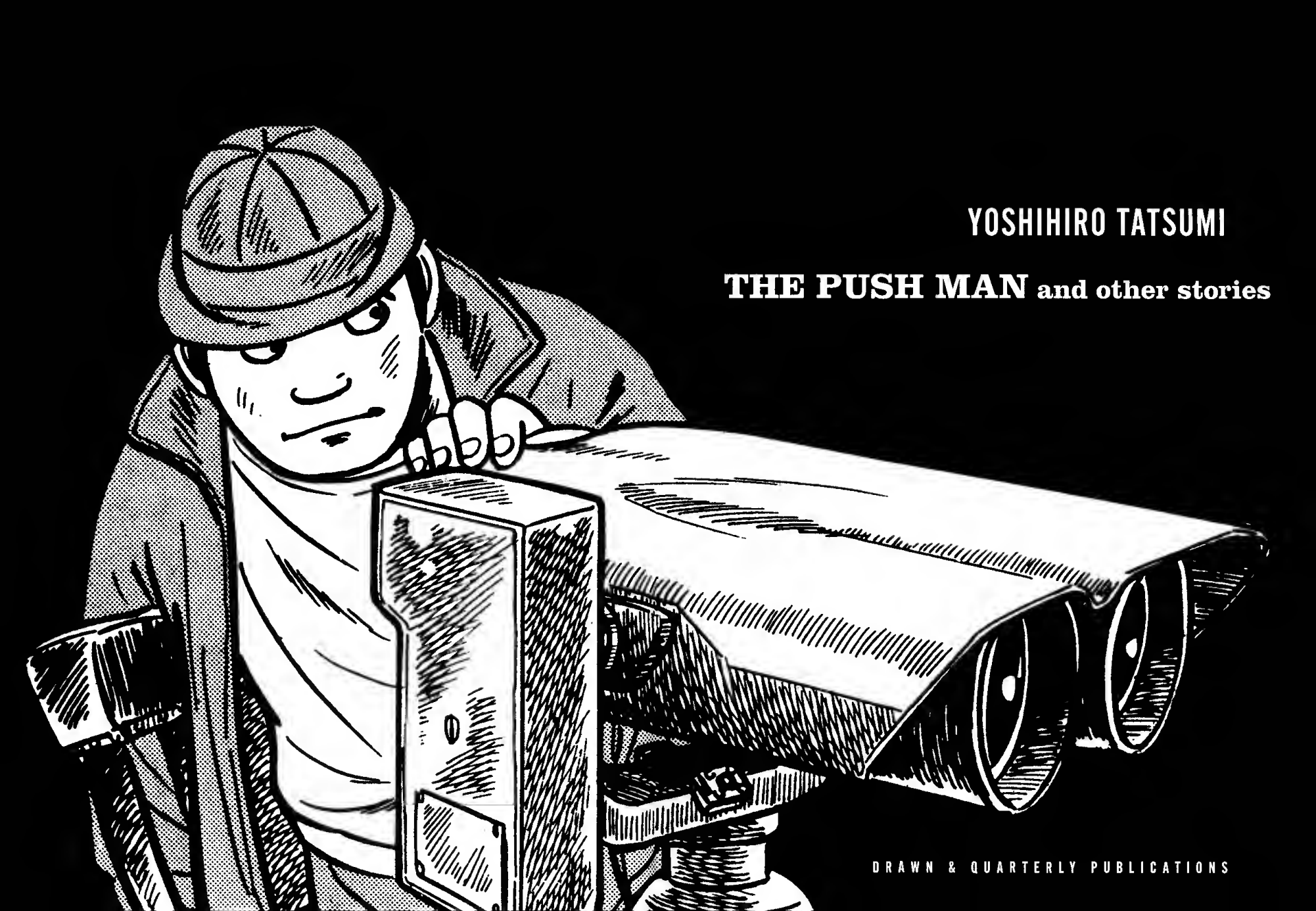
get off the ground, it soon became apparent that a comprehensive reprinting of Tatsumi's work would be literally impossible. With a career spanning from the 1950s to the present day, and with a work ethic that yielded up to twelve pages in a week (and, with the help of assistants, fifty pages in one night!), Mr. Tatsumi has produced a mind-bogglingly immense body of work. So this will be a selective survey of his best work, beginning, at Mr. Tatsumi's request, with the year 1969. Our hope is to release one volume per year, each focusing on a single year in Mr. Tatsumi's career.

A brief note about the translation: As you may or may not know, Japanese comics are designed to be read in a manner that Western readers would consider reversed (this pertains to both the binding of pages as well as the arrangement of the panels). It was initially suggested that we maintain the original, Japanese-style layout for this edition, and perhaps include instructions on how to read it. But unfortunately, there is still somewhat of a cultural prejudice against comics in North America, and if a comic book (or "graphic novel") is to reach as wide an audience as possible, the last thing it needs is another obstacle for new readers to surmount. So with the consultation of various cartoonists, publishers, and Mr. Tatsumi himself, it was agreed that the best solution was to re-format the book to the Western style. To achieve this, Japanese comics have, in the past, been "flopped." That is, each page is printed as a mirror image of the original. This is clearly the simplest, most efficient method, but as a cartoonist who has seen his own artwork "flopped," I know that this can often cause a perfectly good drawing to suddenly look bad. Mr. Tatsumi apparently concurred, and he painstakingly re-arranged the panels on each page so that they would be read in the proper order, without being "flopped." In certain isolated cases in which it was necessary (such as panels in which more than one character speaks, thus making the order of their lines of dialogue paramount), some "flopping" was committed. Yes, this is a compromise, and indeed, this art is no longer exactly the same as when it was created, but such is the nature of translation. Those who cannot read the work in its original language must make do with the best possible approximation, and I believe that's what we've arrived at.

This project has been assisted, guided, and encouraged by the following people, to whom I am deeply grateful: Mitsuhiro Asakawa, Sarah Brennan, Peggy Burns, Tom Devlin, Paul Gravett, Maki Hakui, Tim Hensley, Beatrice Marechal, Melissa Meyer, Yasutaka Minegishi, Bernie Mireault, Chris Oliveros, Yuji Oniki, Yuji Yamada, and most of all, Yoshihiro Tatsumi.

Coincidental to the onset of this project (and unbeknownst to me), there was a sudden surge of interest in Tatsumi's work around the world. Thick collections of his stories were being reissued in Japan, translation rights were being procured in a number of European countries, and at least one other North American publisher attempted to compete with us at the last minute for the English-language rights. I'm not sure how to account for this synchronicity, but I couldn't be happier about it. I'm glad that more people will now be exposed to this timelessly fascinating work, and that Mr. Tatsumi will receive the wider respect and acclaim he deserves. But mostly I'm excited for selfish reasons: as someone who unfortunately cannot read Japanese, this will be my chance to finally have more stories by one of my favorite cartoonists. I hope you enjoy them as much as I do.

ADRIAN TOMINE
Brooklyn, New York
January 2005



YOSHIHIRO TATSUMI

THE PUSH MAN and other stories

DRAWN & QUARTERLY PUBLICATIONS

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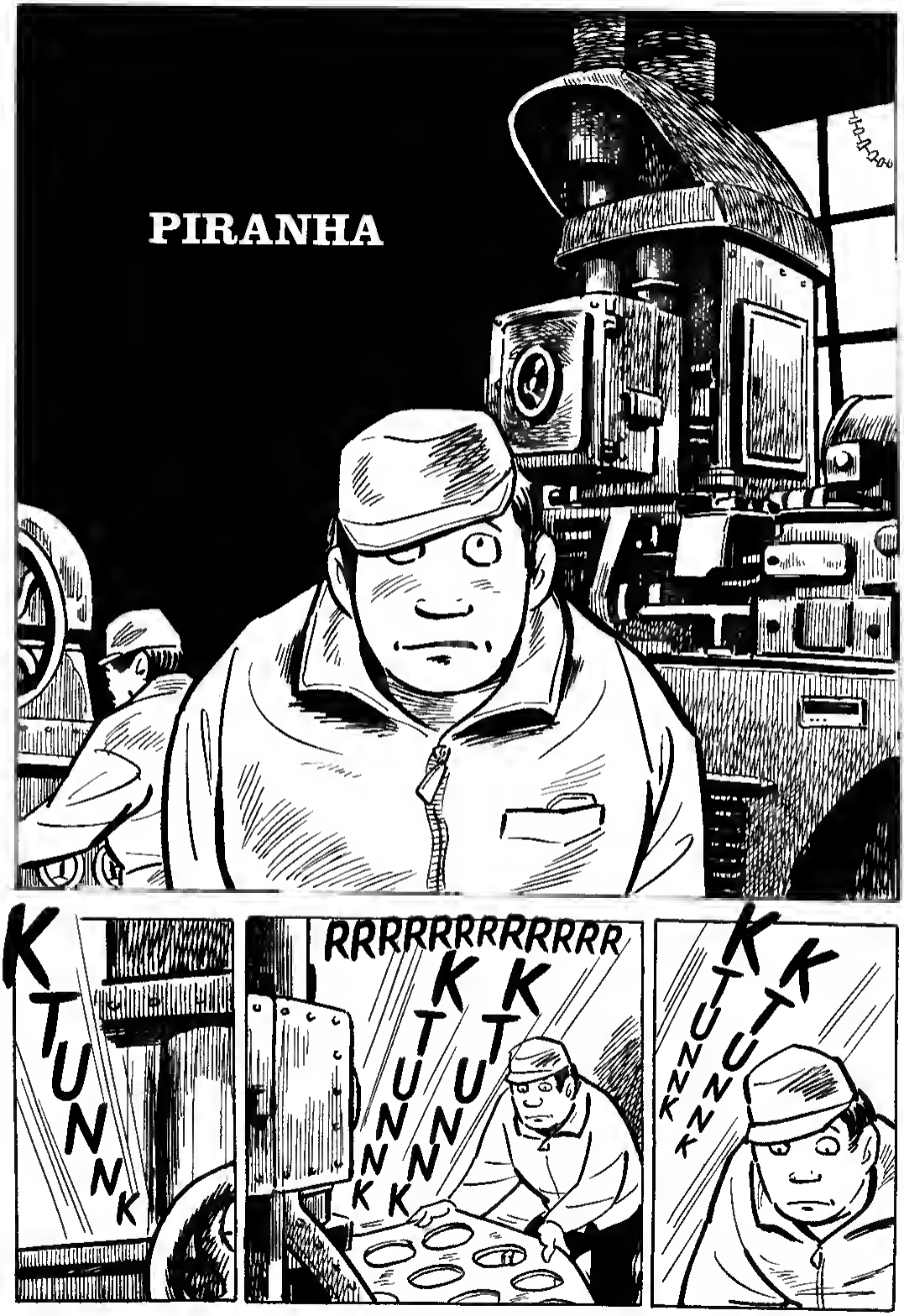
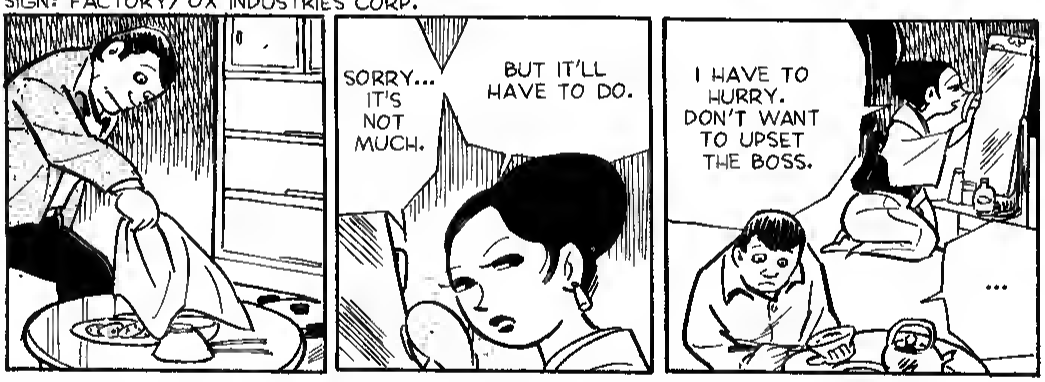
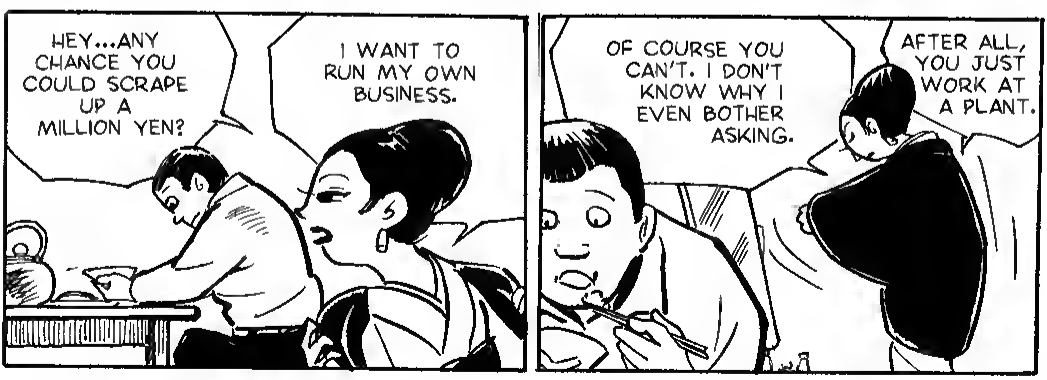
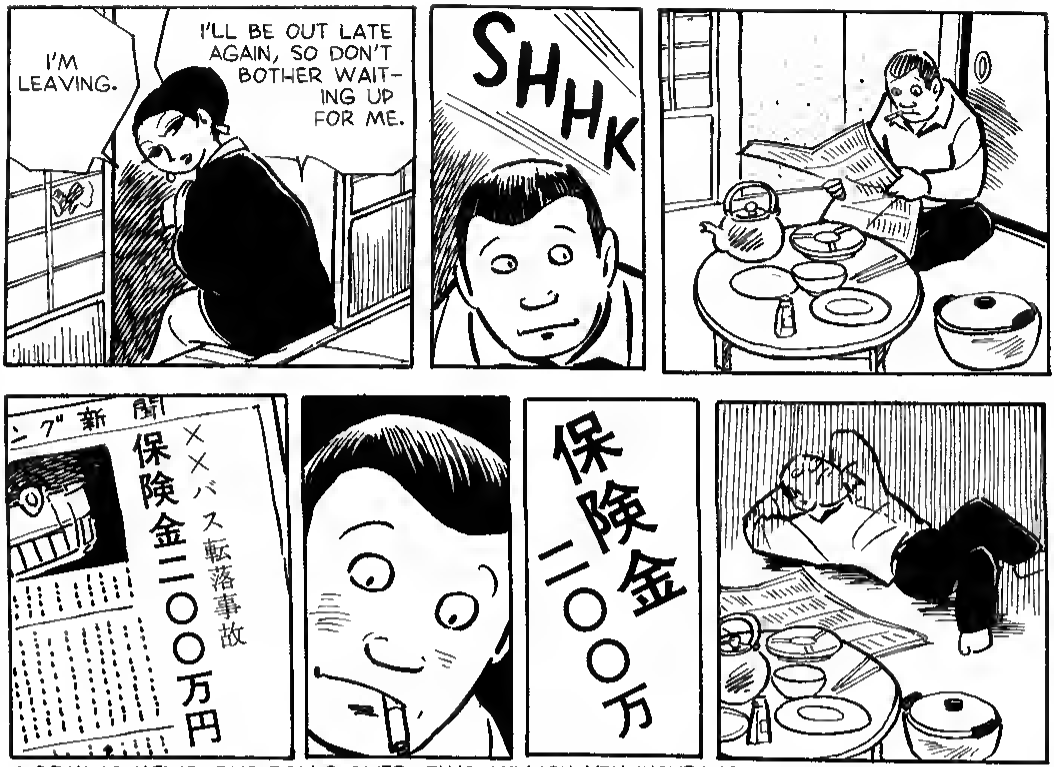

PIRANHA
KTUNNNK
RRRRRRRRRRRR
KK
TT
UU
NNN
NNK
KTK
UNNNK

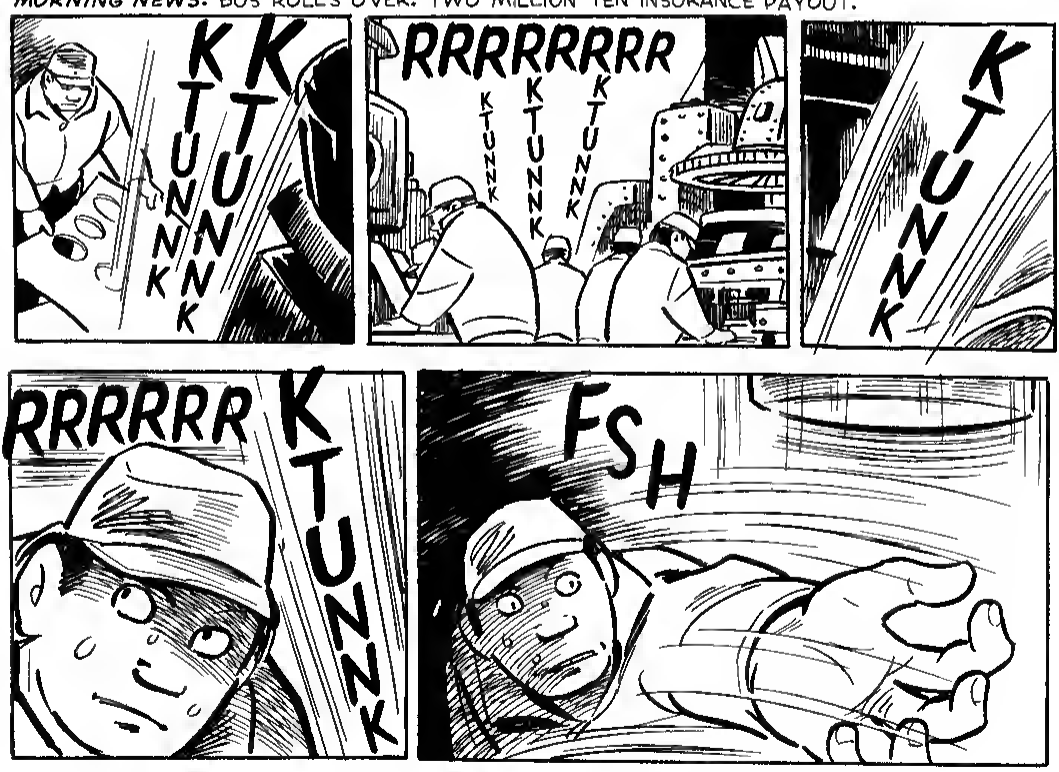
SIGN: FACTORY/OX INDUSTRIES CORP.




HEY...ANY CHANCE YOU COULD SCRAPE UP A MILLION YEN?
I WANT TO RUN MY OWN BUSINESS.
OF COURSE YOU CAN'T. I DON'T KNOW WHY I EVEN BOTHER ASKING.
AFTER ALL, YOU JUST WORK AT A PLANT.



MORNING NEWS: BUS ROLLS OVER. TWO MILLION YEN INSURANCE PAYOUT.



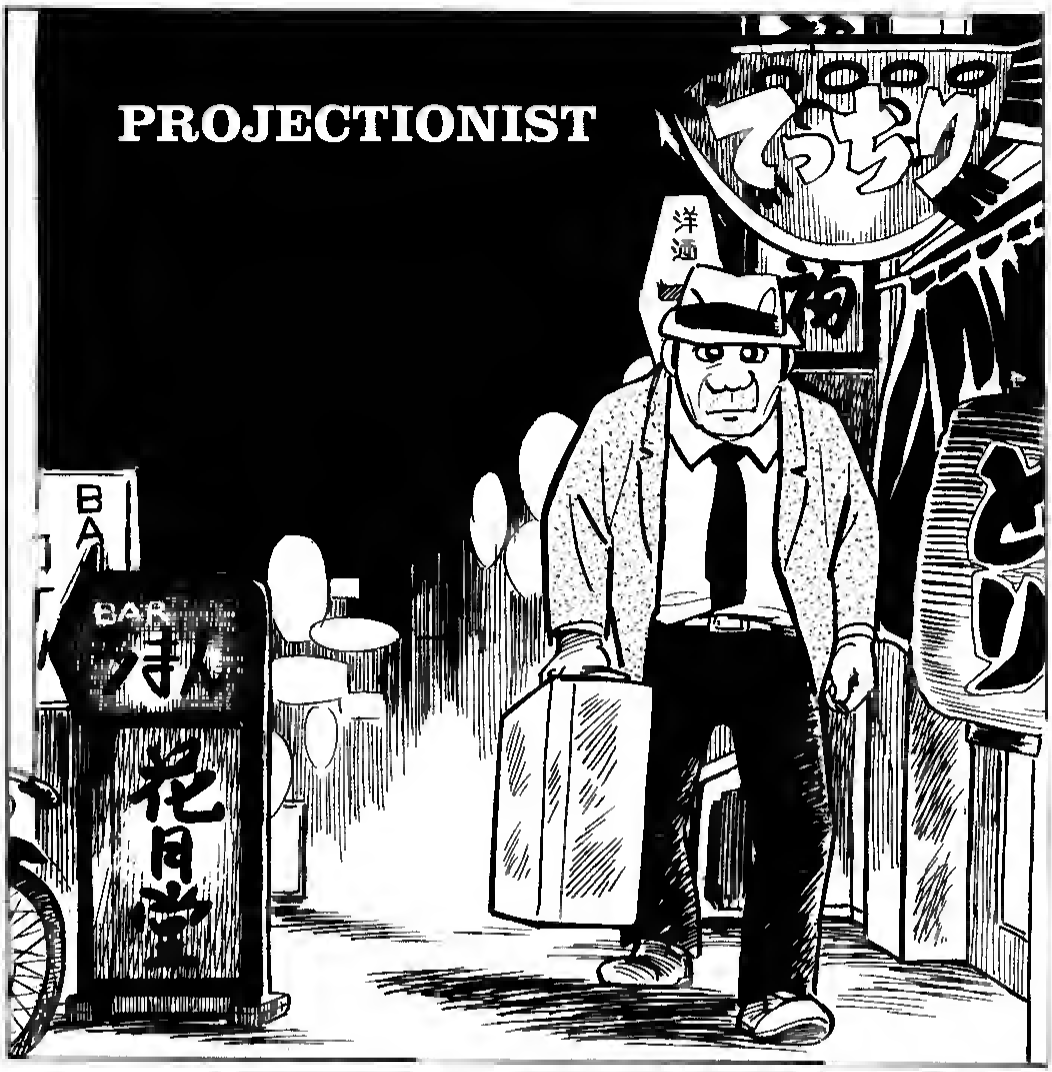
KTUNNK
KTUNNK
KTUNNK
ONE MILLION IN INSURANCE! THAT'S GREAT! SO I CAN OPEN UP MY OWN CLUB WITH THIS?
...
I'M SO HAPPY. IT'S A DREAM COME TRUE.
I CAN BE THE "MADAM."
HERE... LET ME HELP YOU WITH THAT.
NOW COME TO BED WITH ME.
IT'S ALL RIGHT.
I'LL TAKE CARE OF YOU.

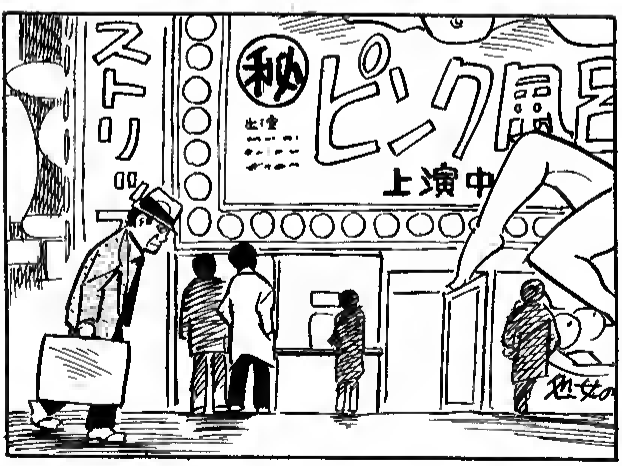
熱帶魚
INTERESTED IN THEM TROPICAL FISH? THEY'RE CALLED PIRANHAS.
THEY'RE A RARE SPECIES FROM SOUTH AMERICA... CARNIVORES THAT'LL TEAR THROUGH A COW IN A MATTER OF MINUTES...
I'LL GIVE YOU A DEAL ON THEM.
TIC TOC
PLIPP PLIPP
SHHK
OH, YOU'RE STILL UP.
WE HAD A CUSTOMER THAT JUST WOULDN'T LEAVE...IT'S NOT EASY BEING IN CHARGE.
DID YOU BUY THAT AT A NIGHT-STALL? THEY'RE SO PRETTY.

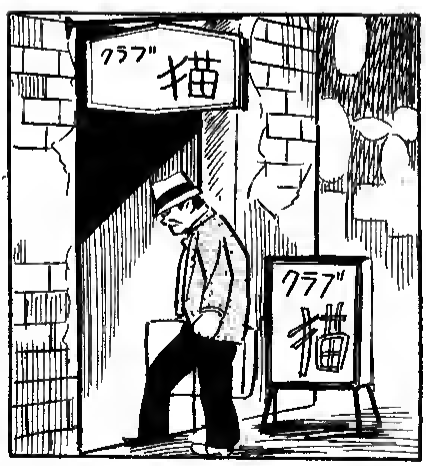
PLIPP
PLIPP
...
ZZZ-ZZZ
NO... I'M TOO TIRED.
ZZZ-ZZZ
熱帯魚
HERE YOU ARE, SIR... YOUR PET FOOD.
HOTEL
...

PLISSH
GOD...YOU JUST SPEND YOUR DAYS LOAFING AROUND.
YOU ACT LIKE A KING JUST BECAUSE OF THAT MEASLY MILLION YEN!
I'M THE ONE WHO'S BRINGING HOME THE BACON HERE.
I'LL LEAVE YOU...
...IF THAT'S WHAT YOU WANT.
...
DON'T GIVE ME THAT LOOK...
WH-WHAT ARE YOU DOING?
SPLASH
PLISH!
AIEEE!

SIGN: WORKERS WANTED / SHEET METAL PLANT / WE WELCOME THE DISABLED







SIGN: CAT CLUB

WE'VE BEEN WAITING FOR YOU.
TONIGHT'S GUESTS ARE VERY IMPORTANT, SO DO A GOOD JOB.
SORRY TO KEEP YOU WAITING.
ALL RIGHT.
CHAK
MADAME, PLEASE LOCK THE DOOR...AND TURN OFF THE LIGHT.
MR. PRESIDENT... I THINK I'D LIKE TO GO HOME.
OH, COME ON. THIS'LL BE INSTRUCTIVE.
CLIK
WHIRRR

NOT SO FAST, MR. YAH.
HA HA HA
FWAP
WHIRRR
HMM...
...
WHIRRR
FT FT FT
HUF HUF
OH...THIS IS TOO MUCH, MR. YAH.
...
WHIRRR
FT FT FT
CLIK
WOW. TONIGHT'S FILM WAS REALLY SOMETHING.
HA HA
SLAM

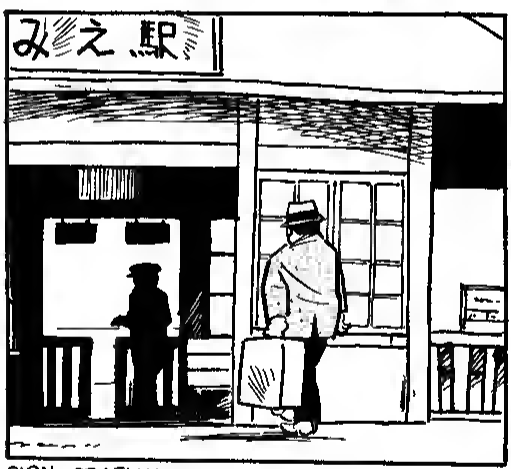
SIR, YOUR ROOM IS READY.
OH, YEAH...
LET'S GO, KYOKO...
WHAT'S WRONG? CAN'T STAND UP?
ARE YOU BLUSHING?
HA HA HA, HOW CUTE.
HA HA HA. NOW WE CAN CLOSE THIS DEAL.
GOOD WORK.
谷駅
100
CHUD
KLIK

...
YOUR BATH IS READY. AREN'T YOU GOING TO TAKE ONE BEFORE GOING TO BED?
I'M TIRED... LEAVE ME ALONE. I'M GOING TO BED.
...
CAN'T YOU SEE I WANT TO DO IT?
○×産業KK
HONK HONK
SORRY TO KEEP YOU WAITING.
応接室
THIS ONE'S FAR AWAY. A SPECIAL OCCASION FOR OUR MANUACTURER. WE'LL NEED YOU TO GO TO THE COUNTRY.

SIGN: OX INDUSTRIES CORP.

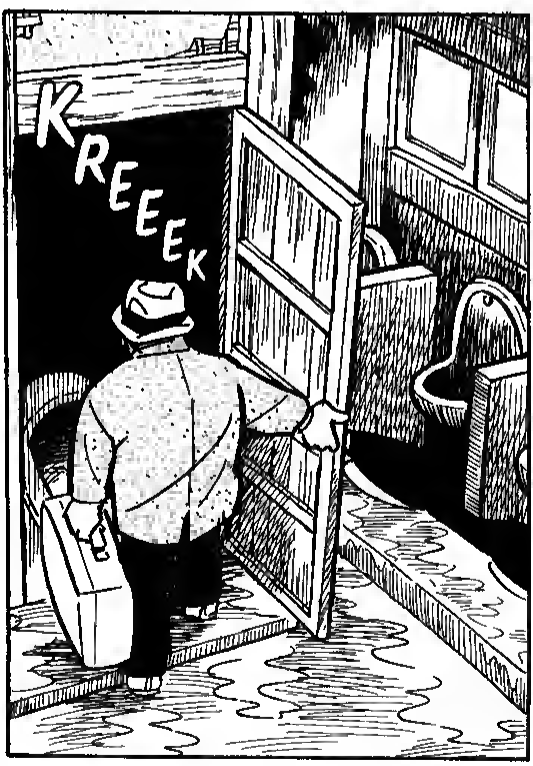
SIGN: RECEPTION ROOM

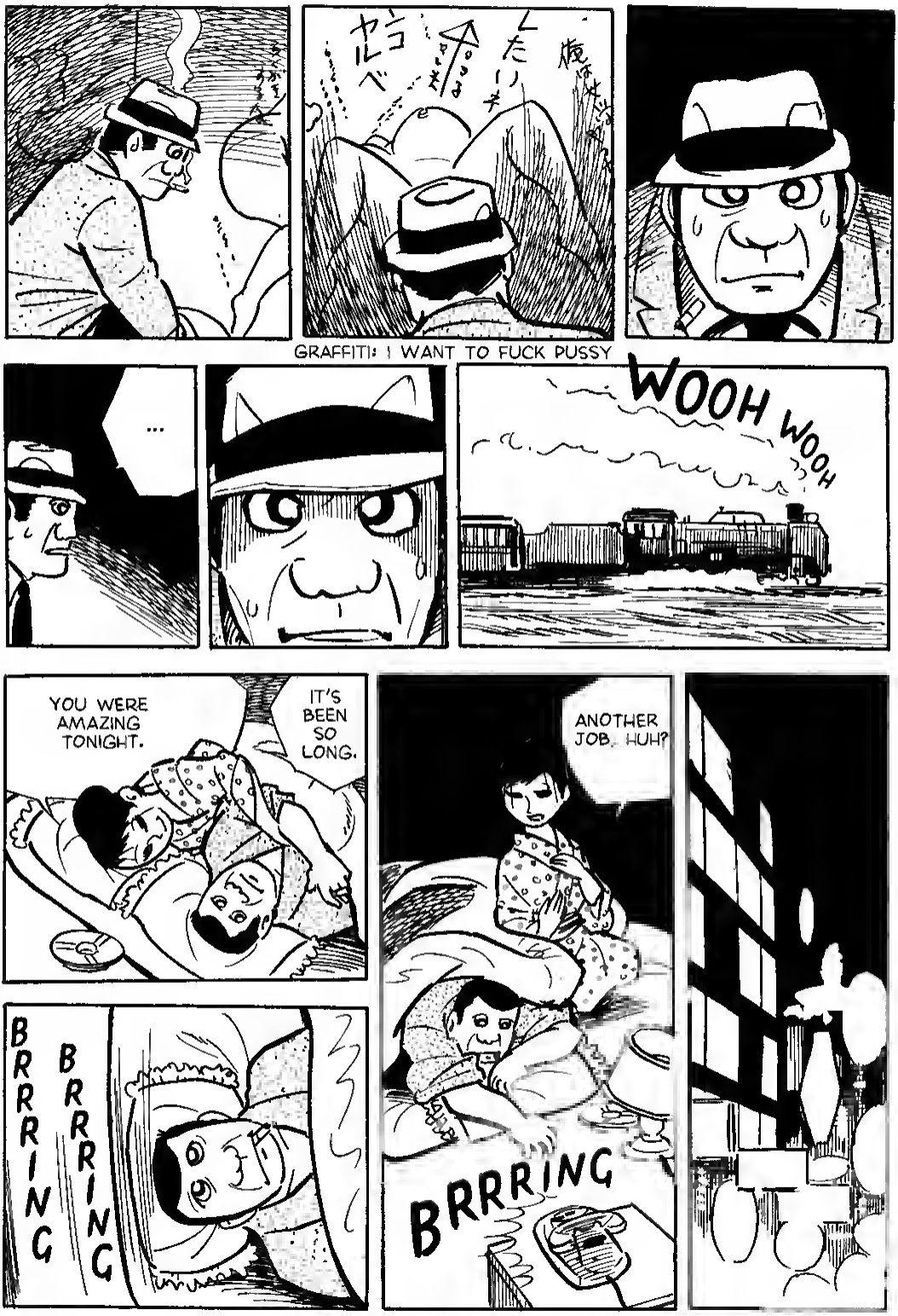
SIGN: OX INDUSTRIES CORP. SPECIAL PARTY



SIGN: STATION

SIGN: RESTROOM



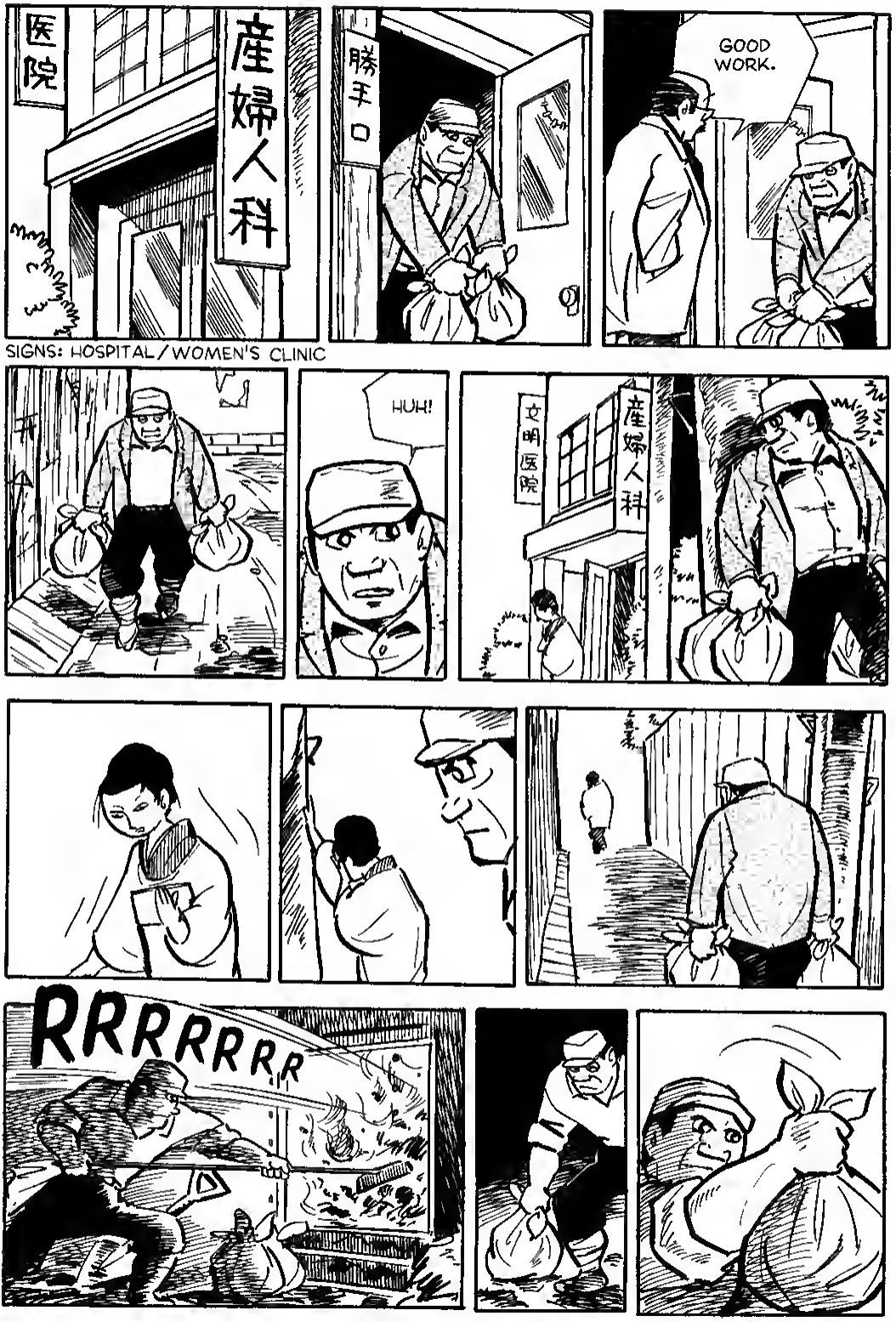

GRAFFITI: I WANT TO FUCK PUSSY
...
WOOH WOOH
YOU WERE AMAZING TONIGHT.
IT'S BEEN SO LONG.
ANOTHER JOB, HUH?
BRRRING
BRRRING
BRRRING

BLACK SMOKE
RRRRR
RRRRR
KRAKKL
KRAKKL
VRRR

KIN-SAN, I NEED YOU TO BURN THESE TOO.
THAT HOUSING DEVELOPMENT PRODUCES SO MUCH GARBAGE.
RRRRRR
YOUR WORK MAY BE ROUGH IN THE SUMMER, BUT IT'S A BREEZE NOW THAT IT'S GETTING COLDER.
I'LL LEAVE YOU WITH THE REST.
RRRRR
RRRRR
SKRICHH
FOOSH

THUMP
BONG
BONG
BONG
BONG
BONG
BONG
BONG
BONG
TIK
TIK
TIK
TIK
TIK
TIK
TIK
TIK
SHHK
OH, YOU'RE HAVING DINNER... BURP
DO I REEK OF ALCO-HOL?
AREN'T YOU GONNA... BURP... YELL AT ME?
...
WELL, I'M GOING TO BED NOW.
BURP... HA HA HA!

ZZZ-
ZZZ
MRR
MRR
COME ON... GIVE IT TO ME, BABY.
ZZZ-
ZZZ
...
COME ON... PLEASE FUCK ME.
...
HM!
HA HA HA HA
HA HA HA HA HA
I WASN'T JUST TALKING IN MY SLEEP, YOU KNOW.
BE A MAN IF YOU DON'T WANT TO FEEL SO HUMILIATED.
DON'T GIVE ME THAT LOOK.
ARE YOU TELLING ME I CAN'T SLEEP AROUND?



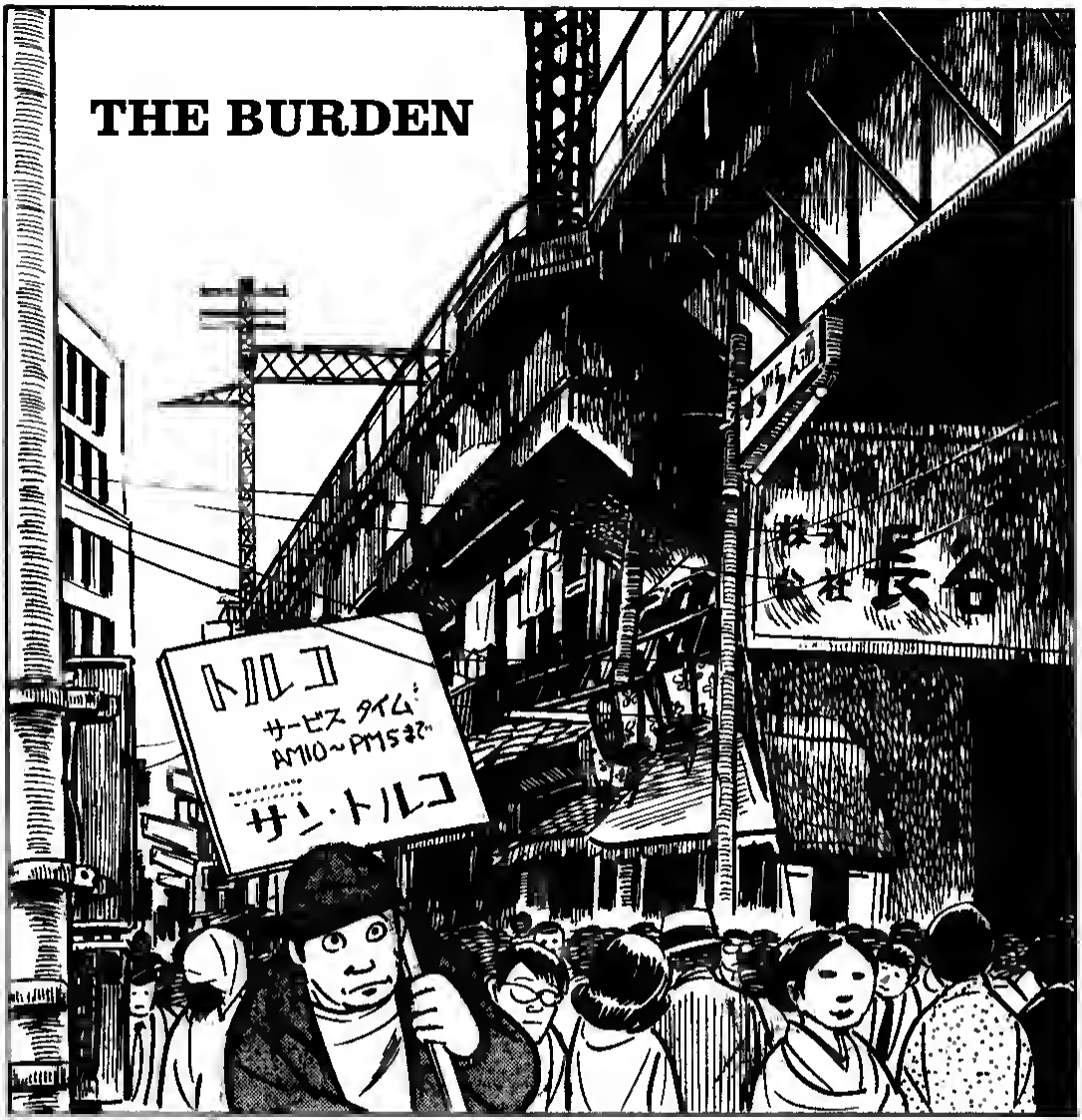
SIGNS: HOSPITAL / WOMEN'S CLINIC

FWIP
RRRRRR
RRRR
RRRRR
WEEYOO
WEEYOO
WEEYOO
WEEYOO
WEEYOO
I'M SORRY, BUT YOU CAN'T HAVE CHILDREN ANYMORE.
...
RRRRR
RRRRR
RRRRR

HAHH HAHH YEAHH
HAHH HAHH
TURN IT DOWN.
YOU'VE BEEN GLUED TO THAT TV SET ALL MORNING.
ALL YOU DO IS WATCH TV ON SUNDAY.
I CAN'T EVEN CLEAN THE HOUSE.
HAAAH HAAAH YEAHH
KLIK
GOING FOR A WALK?
SHHK SH
...
ZZZ- ZZZ
FSSSH FSSSH
...

FSSH
FSSH
...
IT'S A FILTHY CITY. EVERYTHING HERE IS TRASH.
EVENTUALLY SOMEONE'S GOTTA BURN IT.
KLANG
KLANG
KLANG
KLANG
KLANG
KLANG
WEEYOO
WEEYOO
WEEYOO

THE BURDEN



PLACARD: MASSAGE PARLOR / OPEN: 10 AM–5 PM

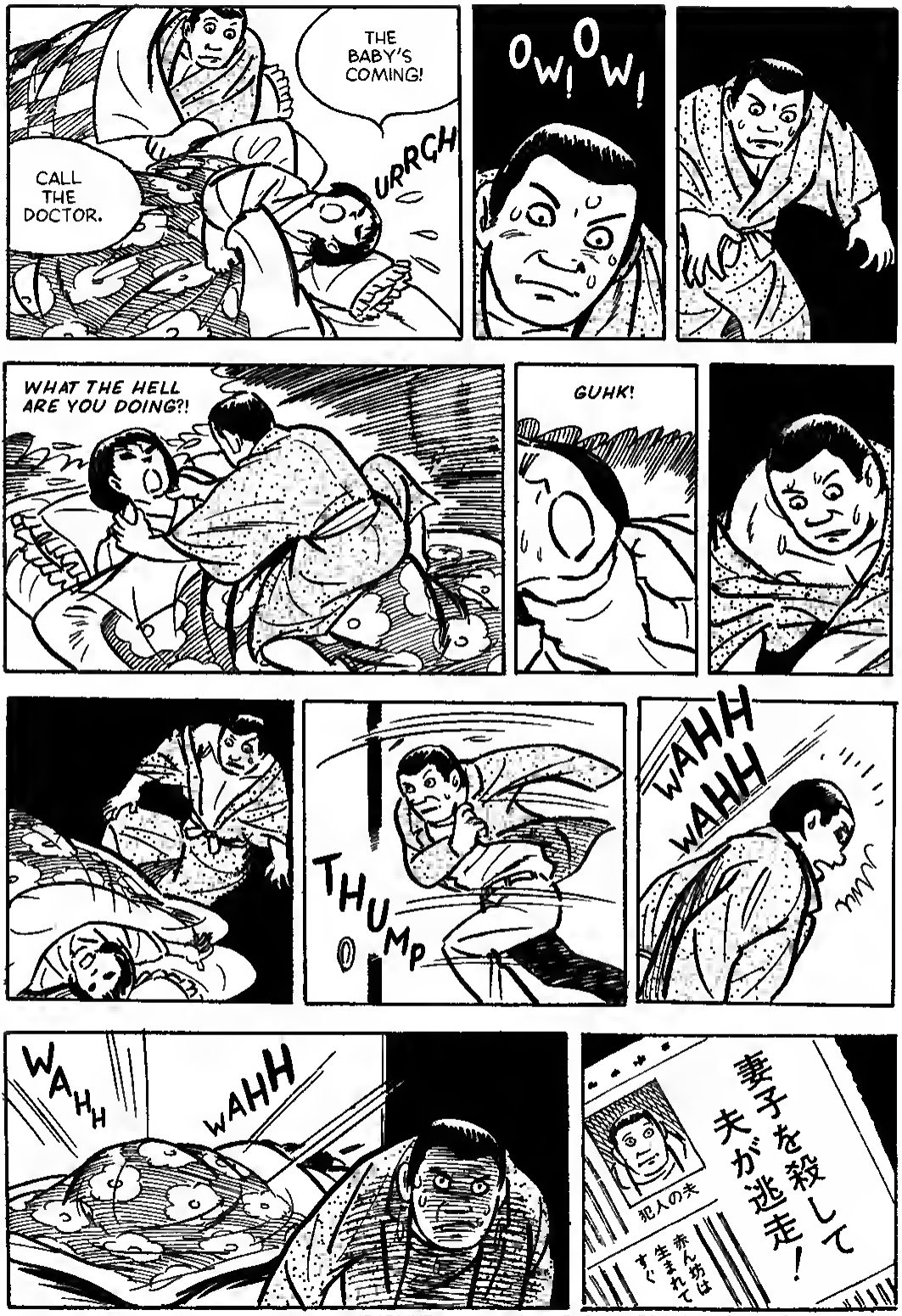
STORE SIGN: CHINESE NOODLES

DING DING DING DING
AH-CHOO!
DING DING DING DING
YOU'RE LATE.
I CAN'T TAKE IT ANYMORE. WHEN ARE YOU GOING TO QUIT THAT JOB?
...
CAN'T YOU FIND SOMETHING THAT PAYS BETTER?
HAVE YOU THOUGHT ABOUT OUR FUTURE AT ALL? HEY! ARE YOU LISTENING TO ME?

YOU RESENT ME FOR NOT GETTING RID OF THE BABY, DON'T YOU? OH, I KNOW IT'S YOURS.
UGH, IF ONLY I DIDN'T GET PREGNANT...
MY SKIN LOOKS AWFUL. THERE'S NO WAY I CAN WORK AT THE BAR ANYMORE.
MAKE MY BED, TOO, IF YOU'RE GOING TO SLEEP.
HOTEL
HA HA...THANKS FOR THE MID-DAY SERVICE. HERE, TAKE THIS UMBRELLA.
I'LL BE BACK FOR MORE.

THIS AIN'T MUCH, BUT GO GET SOMETHING TO EAT.
FWIP!
FWIP
FWIP
FWIP!
URGH
WHUP
HAKK HAKK

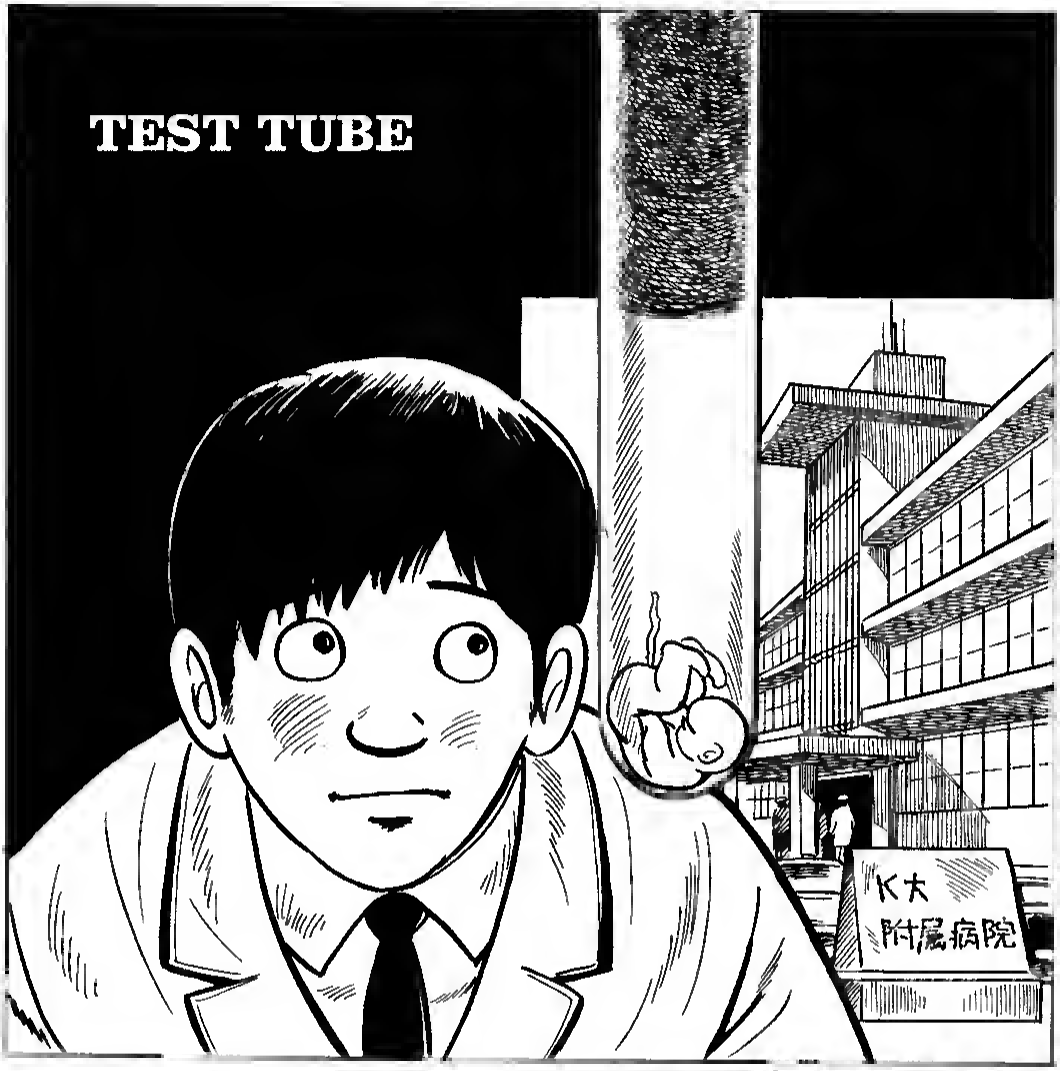
DING DING DING DING
IT'S TOO COLD.
NOT YET...?
I'M FREEZING.
STICK IT OUT. YOU SHOULDN'T HAVE TO BEAR THIS BURDEN.
AAH AAH
BONC BONC
AH AH
FSSSHH FSSSHH
OW! IT HURTS!



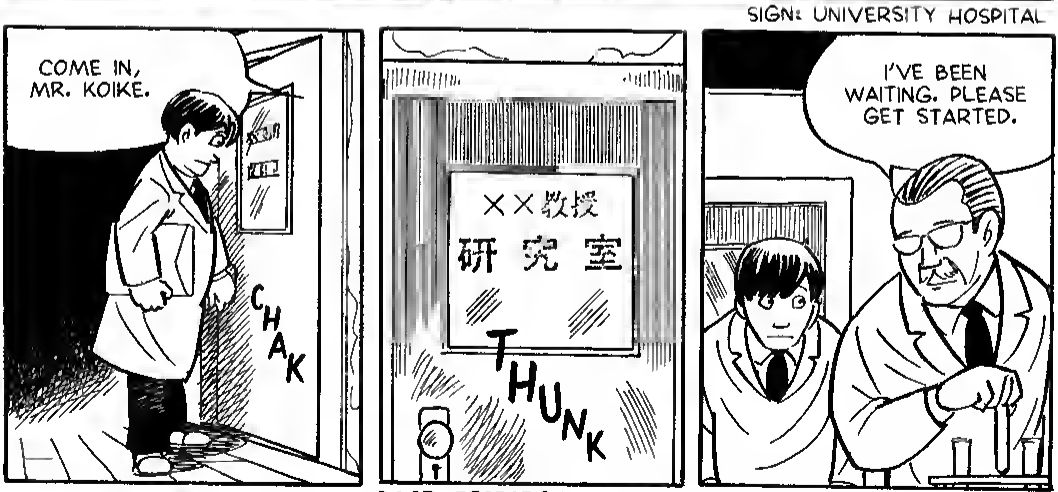
HEADLINE: HUSBAND FLEES AFTER KILLING PREGNANT WIFE!
NEWS: ...THE NEWBORN BABY...

KLAKETTA KLAKETTA
CHAK
SO IT'S BEEN SIX MONTHS. I KNEW YOU'D COME BACK.
HEY...
GO TO SLEEP, GO TO SLEEP...
TO SURVIVE IN THE CROWD, YOU HAVE TO STRUGGLE ALONE.

TEST TUBE



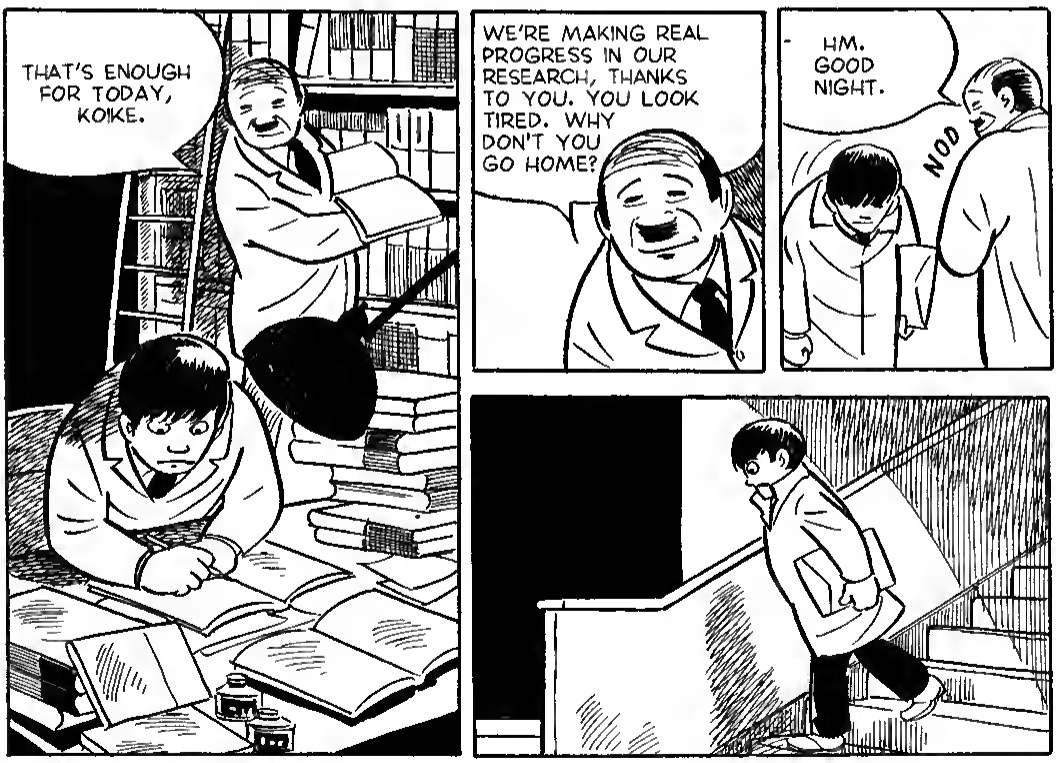
SIGN: UNIVERSITY HOSPITAL



DOOR: RESEARCH LAB

FSH
ZZZIP
GOOD WORK. I KNOW IT'S NOT EASY DOING IT THIS WAY... WITH NO PASSION INVOLVED.

SIGN: REFRIGERATOR


THAT'S ENOUGH FOR TODAY, KOIKE.
WE'RE MAKING REAL PROGRESS IN OUR RESEARCH, THANKS TO YOU. YOU LOOK TIRED. WHY DON'T YOU GO HOME?
HM. GOOD NIGHT.
NOD

WILL I REALLY GET PREGNANT?
OF COURSE YOU WILL.
THE SPERM WAS JUST DONATED TODAY. IT'S FRESH...
...
...AND THE DONOR IS A HEALTHY YOUNG MAN.
WELL, THEN... GREAT.
CHAK
THANK YOU VERY MUCH.
...

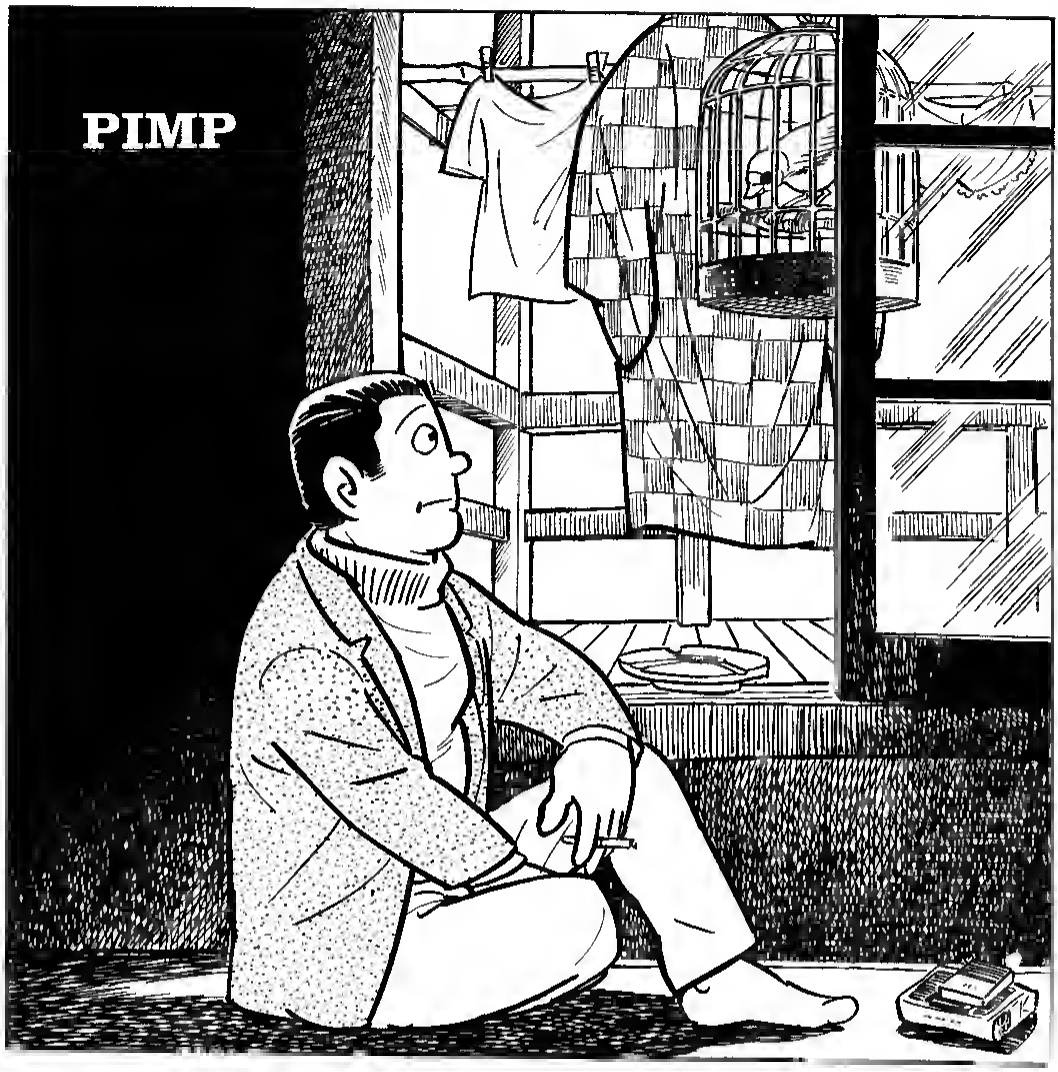
DOOR: RESEARCH LAB

HELLO, SON.
I'LL MAKE DINNER SOON.
I'VE BEEN SO SWAMPED WITH MY SECOND JOB.
THANK YOU.
CLICK
WHAT'S WRONG? YOU SEEM SO OUT OF IT LATELY.
OH...IT'S NOTHING, SIR.

附属病院
SIGN: UNIVERSITY HOSPITAL
K大附属病院
...
××教授
研究室
DOOR: RESEARCH LAB
I'M SORRY, BUT WE'RE GOING TO HAVE TO SUSPEND YOUR DONATIONS FOR THE TIME BEING, KOIKE.
I'M AFRAID WE'RE NOT HAVING MUCH SUCCESS...AND WE HAVE TO COMPLY WITH OUR RECIPIENT'S REQUEST FOR A DIFFERENT DONOR.

WHO ARE YOU? WHAT DO YOU WANT?
WHAT DO YOU MEAN, "WHO AM I"?
PLEASE...DON'T DO THIS TO ME.
HOW COULD THIS HAVE HAPPENED?
AAAHH!
インターン生が婦女暴行未遂

HEADLINE: INTERN CHARGED WITH ATTEMPTED RAPE


PIMP

CHIRP
CHIRP
CHIRP

CAN YOU WAIT DOWN HERE, SIR? I JUST NEED TO TIDY UP MY ROOM.
KREEK
KREEK
KREEK
KREEK
I HAVE A CUSTOMER. YOU GOTTA GET OUT OF HERE.
THIS WAY I WON'T HAVE TO PAY FOR A HOTEL.
CHIRP
CHIRP
CHIRP
PLS
HEE HEE HEE
COME IN.

KLAKKKLAKKKLAKKK
KLUNK
WHIRRR
HERE YOU ARE, SIR... EIGHT PACKS OF HI-LITES CIGAR-ETTES.
SIGN: PRIZES
SIGN: SAYAKA'S BAR
YOU LUCKY DOG. YOU GET TO JUST LOAF AROUND ALL DAY. MUST BE NICE HAVING SUCH A SUPPORTIVE WIFE...
LEAVING ALREADY...?
WHUMP
WATCH IT, BUDDY!
HOW ABOUT AN APOLOGY?

SIGN: NOODLES

TET-CHAN, HAVE YOU GIVEN SOME THOUGHT TO WHAT I SAID?
YOU'RE WASTING AWAY HERE.
THIS KIND OF LIFE'S NOT FOR YOU.
TRUST ME...YOU AND I SHOULD MOVE OUT TO THE COUNTRY TOGETHER.
WAIT!
ZZZ-ZZZ
NUDE
HAHH.
CHIRP
CHIRP
CHIRP
CHIRP
...

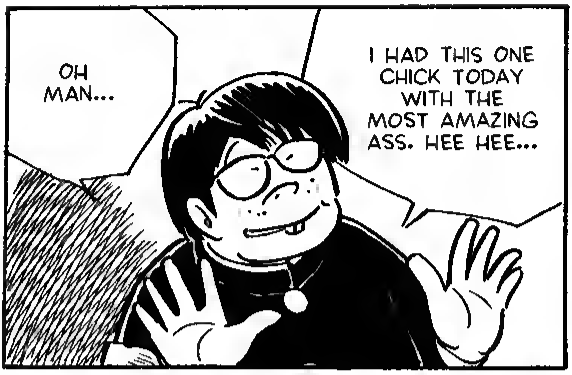
WHY WOULD YOU WANT TO GET A JOB?
WHAT'S GOTTEN INTO YOU? YOU CAN'T WORK.
DON'T WORRY. WE'RE DOING JUST FINE...
YOU'RE BETTER OFF DOING NOTHING.
ONCE I OWN MY BAR, YOU'LL BE THE MANAGER.
CHIRP CHIRP
FWIP
HEY, WHAT ARE YOU DOING?
CHIRP CHIRP CHIRP
HEY! THAT WAS AN EXPENSIVE BIRD! WHY'D YOU DO THAT?

VRRR
OH.
PLISSH
VRRROOM
HANAE.
VRRR
TMP
TMP
TMP
HUF HUF
KLAK
KLAK
KLAK
BRRRING
OVER HERE-
HUF HUF
I KNEW YOU'D COME.
I'M SO HAPPY.
KTUNK
KTUNK
DON'T WORRY. ONCE WE'RE IN THE COUNTRY I'LL WORK HARD AND TAKE CARE OF YOU.

HUH?
さら
鉄ば
二
NOTE: FAREWELL – TETSUJI
TET-CHAN!
A-HUH-HUH
CHIRP CHIRP
...
CHIRP CHIRP
HM. YOU CAME BACK.
I SEE...YEAH, I UNDERSTAND... IT'S HARD TO LEAVE A PLACE YOU'VE GROWN SO ACCUSTOMED TO.
CHIRP CHIRP

THE PUSH MAN
RRRRRRRR
DING!
SHHK
THUNK
TWEEET
TWEET
TWEET

SHOVE
SHOVE
OW!
I CAN'T TAKE IT!
SHOVE
YOU'RE CRUSHING ME!
SHHK
SHHK
RRRRRRRRR
WHAT ARE YOU SMILING ABOUT, KIZAKI?
HA HA HA. I BET YOU JUST SHOVED SOME HOT CHICK.



POSTER: VICTORY! PASS ENTRANCE EXAMS

SHOVE
AIEE!
RIP
HELP ME!
HERE...PUT THIS ON.
THANK YOU SO MUCH.
THANKS AGAIN. YOU REALLY SAVED ME.

BAR
I'M PROBABLY TOO FORWARD...
...INSISTING ON TAKING YOU OUT LIKE THIS.
BUT IT WAS SO NICE...
...HOW YOU SAVED ME.
YOU DRINK ALL YOU CAN TONIGHT, OKAY?
I'LL DO THE SAME.
TAKE ME BACK TO YOUR PLACE.
ARE YOU ALL RIGHT?
.....
YOU'RE A HARD-WORKING STUDENT, AREN'T YOU?
THAT'S GREAT.
I LIKE YOU.
SLEEP WITH ME.
COME ON.

TWEEEET
WHEW ...
KIZAKI-SAN. I HAD A NICE TIME LAST NIGHT.
I'LL DROP BY AGAIN TONIGHT.
WE'VE BEEN WAITING FOR YOU, KIZAKI-SAN.
KRERK
KRERK

WELL?
OK.
YEAH YEAHH
YEAHH YEAHH
DON'T SHOVE ME!
YEAHH YEAHH
I CAN'T TAKE IT!
RRIP RRIP
SKKRCH SKRRCH
YEAHH
AIEEE
AAAH...
TUGG
HELP ME!

KLAKETTA KLAKETTA
LET ME OUT!
I'M A PUSH MAN!
SHOVE
SHOVE
LET ME OUT!
.....
KLAKETTA
KLAKETTA

SEWER
TUNK
FSSSHHH

FSSHH
WHUMP
FSSHH
HOLD ON.
SPLASH
SPLASH
PARENT'S LAST BLESSINGS TO A CHILD.
I CAN GET GOOD MONEY FOR THIS.
PLISSSH

LET'S CALL IT A DAY.
KLANG KLANG
職員専用
浴　室
FSSHHH
YOU'RE AN ODD ONE.
SIGN: STAFF SHOWER
YOU'RE YOUNG...
I DON'T KNOW WHY YOU'D WANT TO BE A SEWER CLEANER...
WHOOSH

OH, HI.
HOLD ON. I HAVE TO FINISH SEWING THIS RIGHT NOW... IT'S A RUSH JOB.
KLAK KLAK
KLAK KLAK
KLAK KLAK KLAK KLAK KLAK
OKAY... DONE.
ISN'T THIS A PRETTY WEDDING GOWN?
WELL ?
HOW DO I LOOK?
DUM DUM DADUM, DUM DUM DADUM...
DRIP DRIP
SO...WHAT ARE WE GOING TO DO?
I'M REALLY STARTING TO SHOW.
YOU JUST COME HERE WHEN YOU NEED TO GET OFF... THAT'S ALL.
YOU DON'T CARE ABOUT ME.

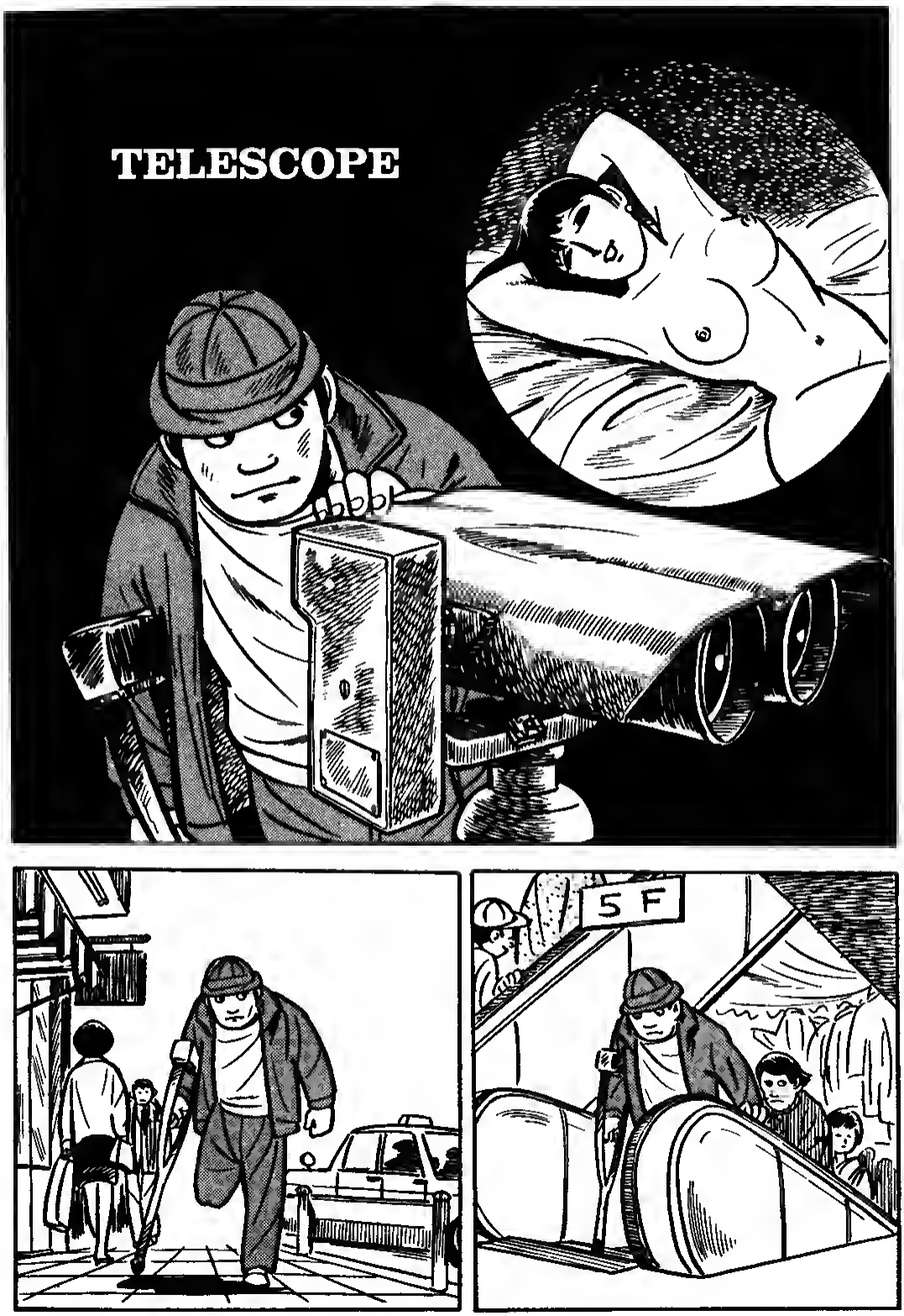
ゴーゴー
SNACK
D D A A D A DOOM DA DA DA BOOM
BA BA BA BOOM DA DA DA DOOM
D A D D A O O M D D D A A A U M
D U D U D U M D U M U M U M
BOOM BOOM BOOM
DA DA DA DA
DA DA DA DOOM
BAM BAM BAM
...
DA DA DA DOOM
EEYAHHHH!

SIGN: GO GO CLUB

COME IN.
I'LL TAKE THE 10,000 YEN NOW.
KLAK
NGGHHH...
IT'S OVER. SHE NEEDS TO REST FOR THREE HOURS.
PLISSSH

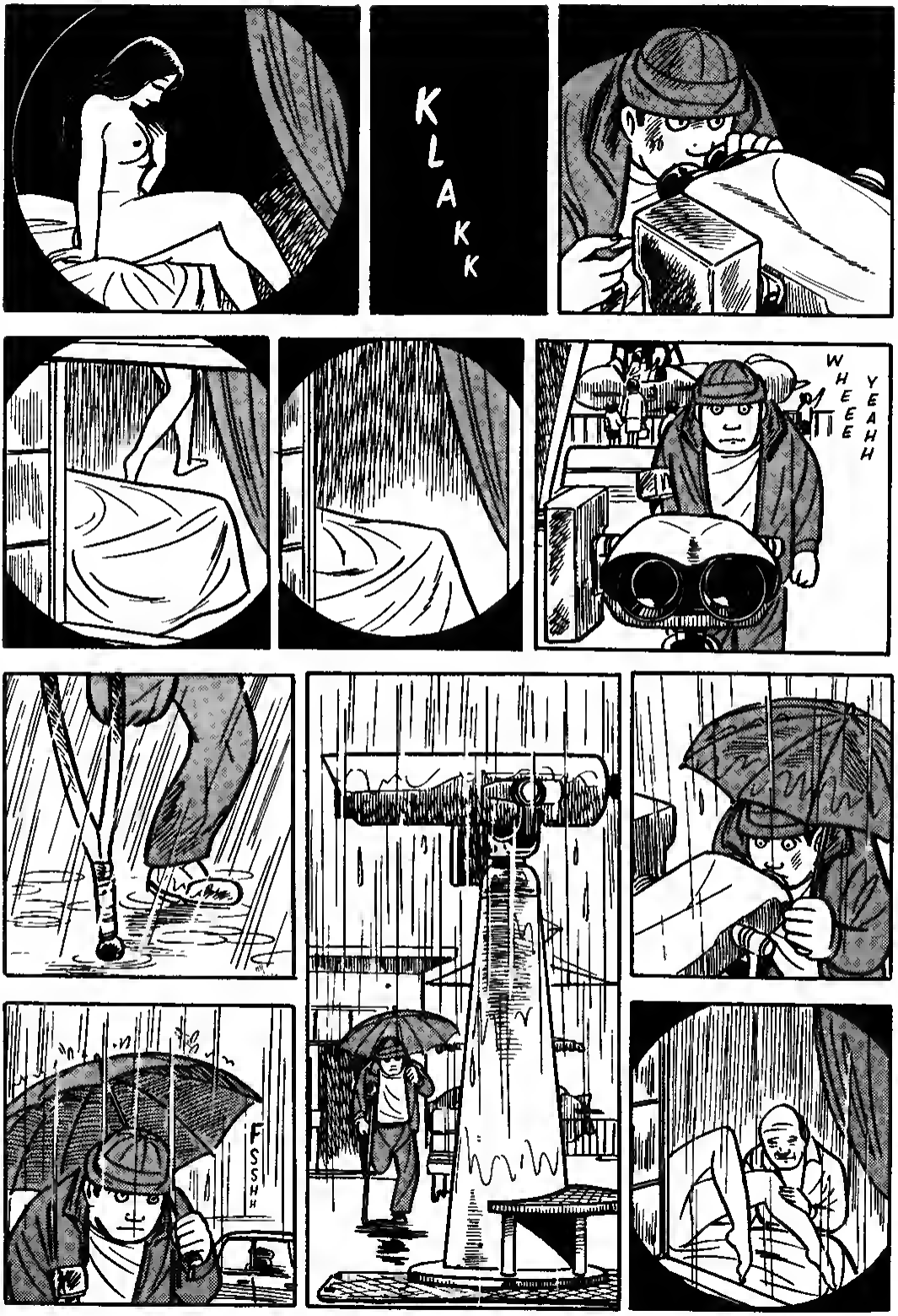
FSSHH
FSSHH
SPLASH
SPLASH
WHAT'S UP? YOU'RE LATE.
THE SEWER'S ALL CLOGGED UP TODAY.
THIS COULD TURN INTO A REAL PROBLEM.
BEST TO DEAL WITH THESE THINGS BEFORE THEY GET OUT OF HAND...
PLISH
FSSSHH
FSSHH

HUH.
HERE'S ANOTHER ONE.
THAT'S A SHAME.
NO GOLD OR SILVER ON THIS ONE...
PLISSH
HEY, WHAT'S THE MATTER?
COME ON... LET'S GET TO WORK.


TELESCOPE
5F

THIS WAS A LITTLE WHILE AFTER I LOST MY LEG IN THE CAR ACCIDENT. I WAS OUT OF WORK, SO I STARTED BIDING MY TIME ON THE ROOF OF A DEPARTMENT STORE...
YEAH
YEAH
WHEEE
KLAKK

KLAKK
10円
KLIK
KLIK


KLAKK
WHEEE YEAHH
FSSHH

IT WAS THAT OLD GUY I'D SEEN THE DAY BEFORE!
KLAKK
10円
KLIK
THE ACCIDENT HAD LEFT ME IMPOTENT, SO TO SEE THIS OLD MAN UNABLE TO CONSUMMATE THE ACT... IT STRUCK A CHORD WITH ME.
KLAKK

KLAKK
TOK
TOK
EXCUSE ME, SIR.
I'D LIKE TO ASK A FAVOR OF YOU.
I'D LIKE YOU TO WATCH AGAIN TODAY. HERE... PLENTY OF 10 YEN COINS.

YOU SEEM TO BE IN A GOOD MOOD TODAY.
COME HERE...
AAAA...
IT FELT SO DIFFERENT. YOU'RE A NEW MAN...
I KNOW.

I'M SO HAPPY. I'VE BEEN WAITING A LONG TIME FOR THIS DAY.
KLAKK
TING
....
.....

PERSONALS TAMIYA: CONTACT ME

HI, BABY. DINNER'S READY.
WHAT'S WRONG? DO YOU HAVE A HEADACHE?
MAYBE YOU'RE COMING DOWN WITH SOMETHING. YOU SHOULD GO TO BED.
WH-WHAT ARE YOU DOING ?!
S-STOP IT, BABY!
AIEEE!
UNGH
HAKK

WHERE ARE YOU GOING?
SLAM
HE'S HAVING ANOTHER ATTACK...
LOOK, MOM... THOSE PEOPLE LOOK LIKE ANTS FROM HERE.
THAT'S RIGHT... ANTS.
エレベーター

THE JEWS WERE LED INTO GAS CHAMBERS THAT THE NAZIS HAD DISGUISED AS SHOWERS.
TENS OF THOUSANDS OF CORPSES WERE LATER EXHUMED.
THE NAZIS BRUTALLY MURDERED SIX MILLION JEWS.
THE JEWS ARE PESTS!
WE MUST EXTERMINATE THEM ALL!
上映中
わが斗争
上映中

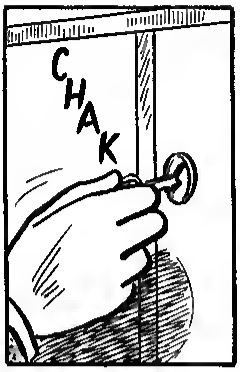
MARQUEE: NOW PLAYING *MEIN KAMPF*

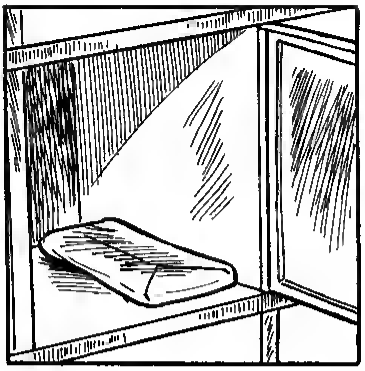
DADOOM
DADOOM
DADOOM
DA
DADADA
DADADA
KRAKK
AIEEE!!
WHIRR
WHIRR
R-RING
TAMIYA... SO YOU SAW THE AD.
IT'S BEEN SIX MONTHS SINCE THE LAST JOB. I'M COUNTING ON YOU.
110
KLUNK

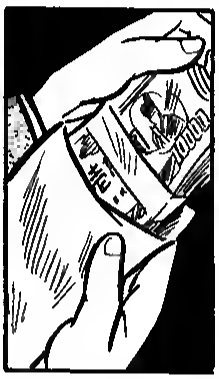
HONNK HONNK RRRRR
TAXI
RRRRRR
RRRRR
BEEBEEP
RRR...
THOOMP

SIGN: CAFÉ GONDOLA

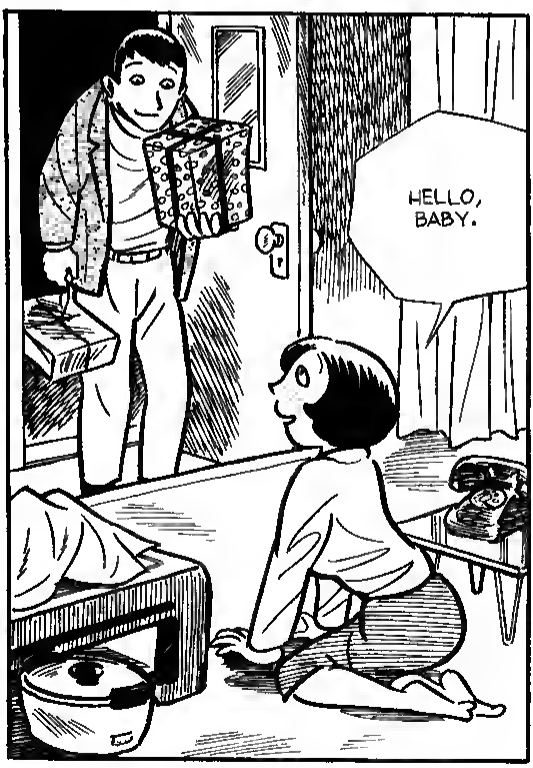
NOTE: TOKYO STATION COIN LOCKER







SIGN: COIN LOCKER



TRAFFIC ACCIDENT
SO, IT LOOKS LIKE I GET TO SPEND ANOTHER NIGHT WITH YOU.
I, ERIKO, AM ALL YOURS.
I WANT YOU TO WHISPER MY NAME IN MY EAR.
COME CLOSER.

...
I WANT YOU TO DO IT HARDER THIS TIME...
AND SAY "I LOVE YOU, ERIKO." OVER AND OVER.
OOOH... I FEEL SO GOOD. AND I'M ALL YOURS.
HAVE A GOOD TIME WATCHING TONIGHT'S LATE NIGHT SHOW... OKAY?
KLIK

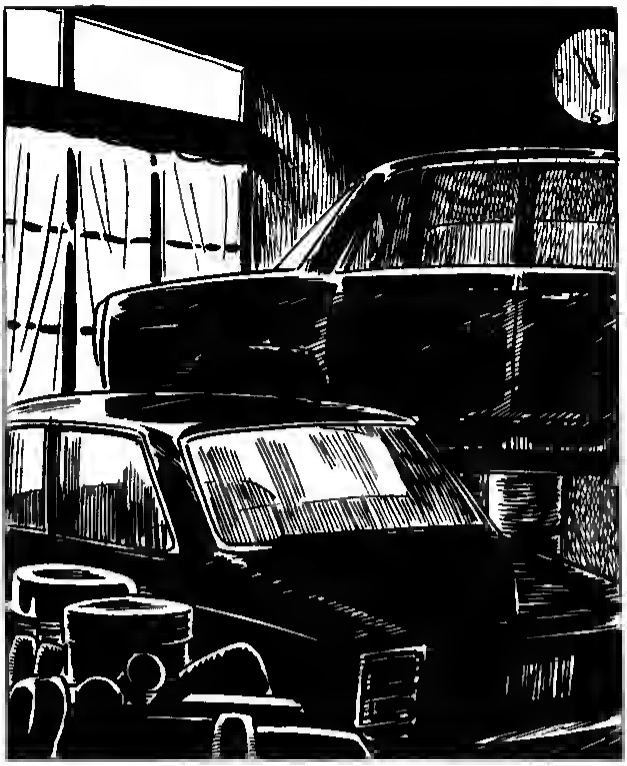
SIGN: AUTO REPAIR SERVICE / OX AUTOMOBILE SERVICES INC.

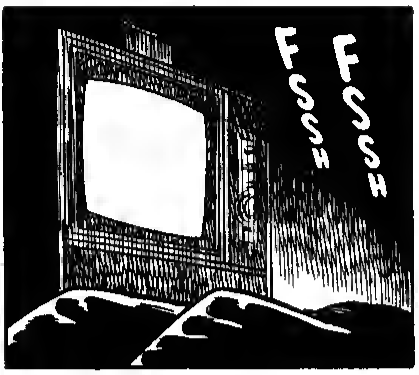
THIS CAR *RULES!*
LOOK WHAT I FOUND IN THERE...
MM... SMELLS GOOD. HEE HEE
A REMNANT FROM SOME BACK-SEAT LOVE.
HEY, SHIBATA! I BET YOU'VE NEVER SEEN *THIS* BEFORE!
HA HA HA
HERE.
FIP
HAK HAK
FSSSH
FSSSH
WHAT A TIGHT-ASS!
HE'S A RELIC FROM ANOTHER ERA. HAHAHA

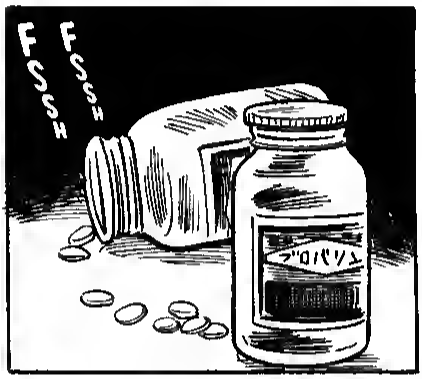
BRRRING
BOOK: AUTOMOBILE MAINTENANCE
KLIK
SO YOU STAYED AWAKE FOR ME AGAIN, HM?
I'M ALL YOURS TONIGHT. WILL YOU TREAT ME NICE AGAIN?
I WANT YOU TO WHISPER IN MY EAR AGAIN...
...AND SAY "MY SWEET ERIKO."
HOLD ME TIGHT AND DON'T LET GO.

FSSSH
FSSSH
HEY, SHIBATA! WE GOT A CUSTOMER.
I NEED YOU TO FIX THIS CAR AS QUICKLY AS POSSIBLE, OKAY?
E-ERIKO...
HAHA... ISN'T THAT A LITTLE INFORMAL? DO I KNOW YOU?

WHAT'S UP, MR. REPAIR-MAN?
YOU OKAY? I NEED YOU TO TAKE CARE OF THIS, ALL RIGHT?
ALL RIGHT THEN.
SORRY TO KEEP YOU WAITING, BABE.
CLIK







男のテレビ

ナイトショー

MEN'S TV LATE NIGHT SHOW

カバー・ガールのあなたの江梨子さんが，先程自動車事故の為死亡されました。慎しんで江梨子さんのご冥福をお祈りいたします。

WE REGRET TO ANNOUNCE THAT YOUR NIGHTLY HOSTESS ERIKO DIED TRAGICALLY IN A CAR ACCIDENT TODAY. WE DEEPLY MOURN HER PASSING. MAY SHE REST IN PEACE.

MAKE-UP
TURNED YOU DOWN AGAIN, HUH? HE SEEMS SO SERIOUS. IT WOULD NEVER WORK OUT.
I HEAR HE LIVES WITH SOME COCKTAIL WAITRESS. JUST FORGET ABOUT HIM.

貸間あり
HELLO.
YOU'RE HOME EARLY TO-DAY.
I STILL HAVE A LITTLE TIME BEFORE I HAVE TO GET TO WORK. SO WHAT DO YOU SAY...?
SIGN: ROOM AVAILABLE
FSH
COME ON!
YOU'LL CATCH A COLD IF YOU DON'T PUT SOMETHING ON.
I'M OFF TO WORK.

CLAK
FIP FIP
KLUNK

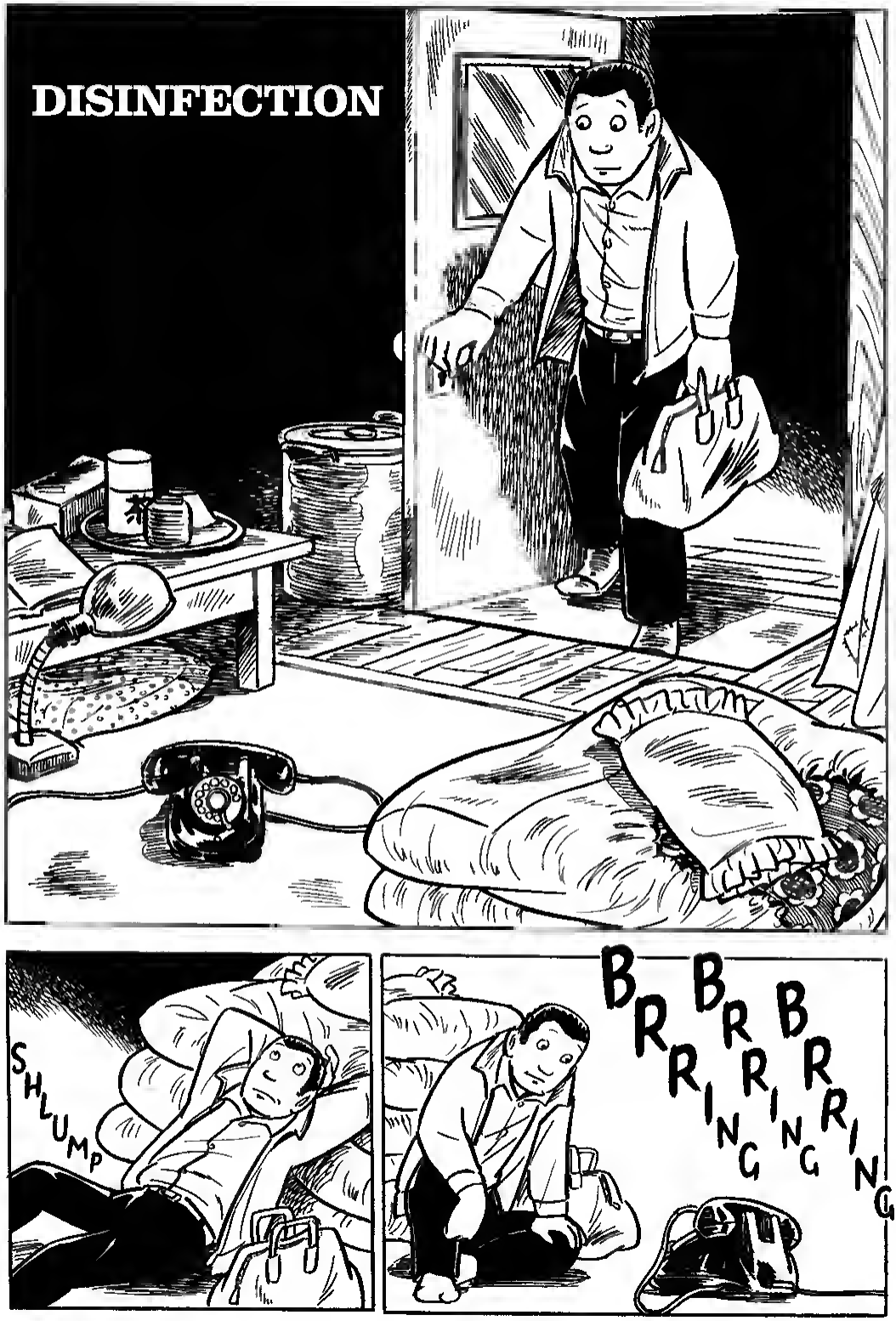
ショッピング・セ
SANAIS
春のモード
SIGN: SHOPPING CENTER
SIGN: SPRING FASHION
ウエディングド
SIGN: WEDDING GOWNS
.....

DO YOU MIND IF I JOIN YOU?
I SAW YOU HERE LAST NIGHT.
YOU HAVE THAT... SPECIAL QUALITY THAT MAKES A WOMAN BEAUTIFUL.
I HOPE WE KEEP RUNNING INTO EACH OTHER.
BAR
踊れるバー
BAR
桂
お茶づけ
鉄板焼
BAR
COME ON... DRINK WITH ME! HA HA HA!
OKAY, THEN LET'S DANCE.
YOU MUST THINK I'M STRANGE.
I KNOW I'M A WOMAN, BUT I'M REALLY SMITTEN WITH YOU.

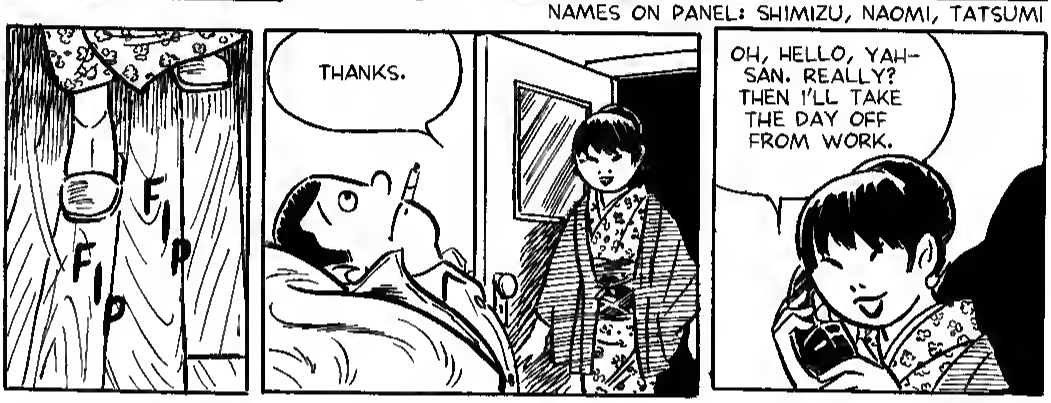
HOTEL
ホテル
HOT
...SO YOU'RE ACTUALLY A MAN.
BUT I LOVE YOU AS A WOMAN.
SO I WANT YOU TO BE A WOMAN WITH ME.
I WANT TO LOVE YOU AS A WOMAN... I HAVE TO BELIEVE IN THAT...

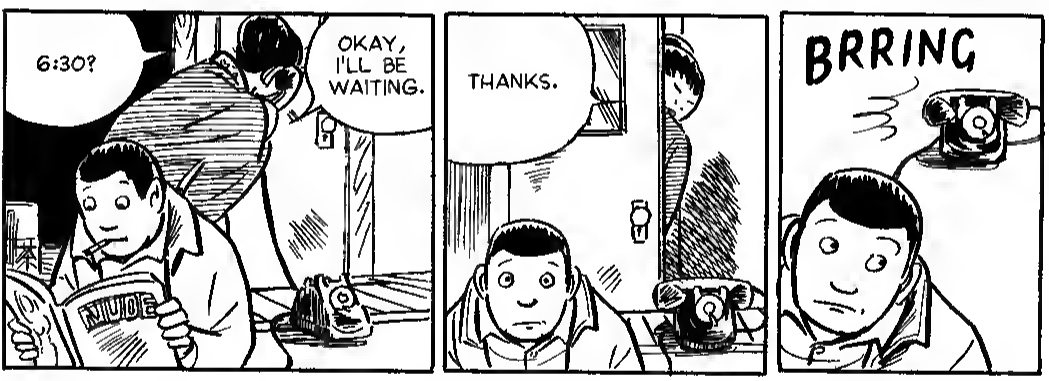
OVER HERE.
SORRY FOR MAKING YOU WAIT.
I'M GOING SHOPPING WITH HER, DEAR.
BYE!
VRRROOM
SURPRISED? I'M MARRIED TO THAT OLD MAN.
JAZZ

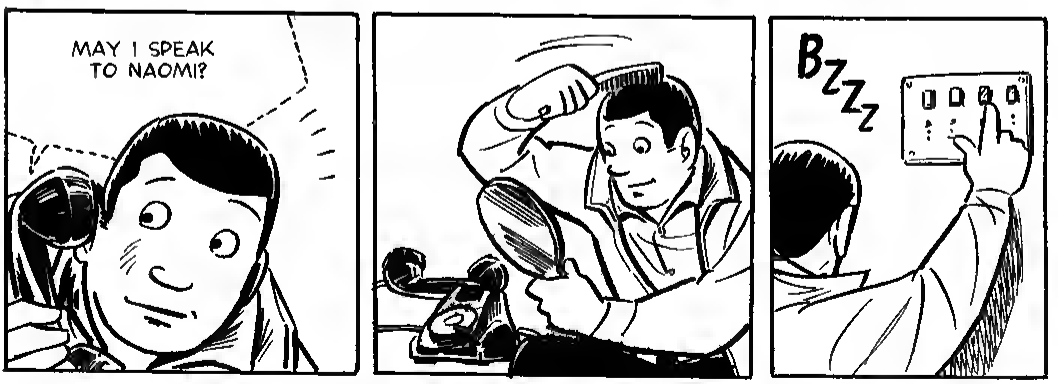
FIPP
FIPP
I'M OFF TO WORK.
MAYBE IT'S JUST ME...
...BUT YOU SEEM MORE ...ALIVE.
WELL, IN ANY CASE, IT'S NICE... HA HA.


DISINFECTION
SHLUMP
BRRRING
BRRRING
BRRRING

NAMES ON PANEL: SHIMIZU, NAOMI, TATSUMI





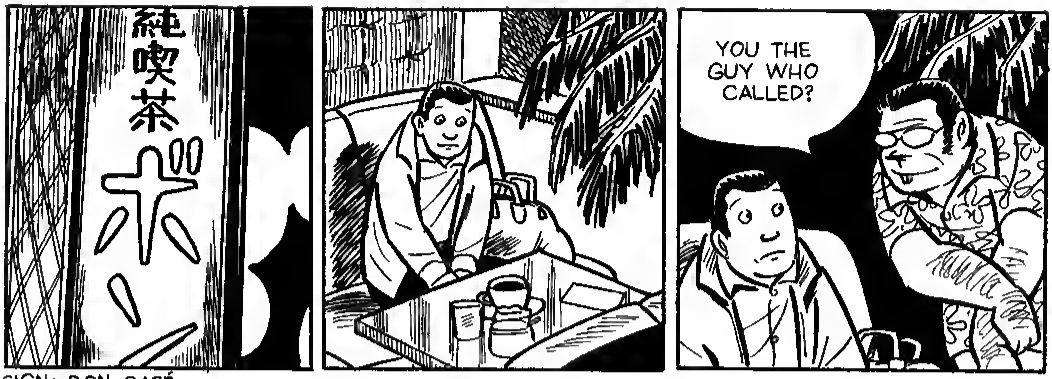


THANKS SO MUCH FOR DOING THIS.
YES...YES ...YES.
THANK YOU.
CHAK
BRRING
YOU'RE HERE TO DISINFECT, RIGHT? THANKS FOR COMING.

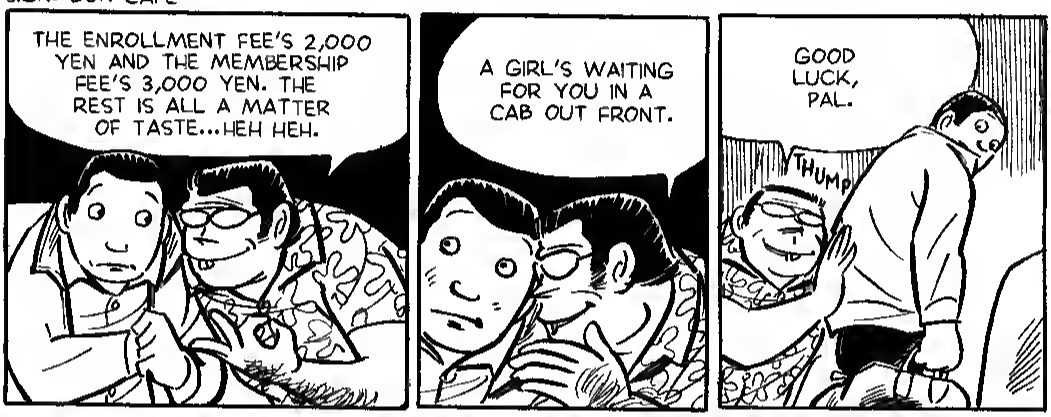
ZZZIP
CLIK
BRRING BRRING
IT'S FOR YOU.
BOOP BOOP BOOP
THAT'S STRANGE. THEY ASKED FOR THE DISINFECTOR.

CARDS: I WANT TO SEE YOU. WOULD YOU LIKE A DATE WITH ME TONIGHT? MIHOKO 900-1234

CARDS: I'M AN OFFICE LADY. DO YOU WANT A DATE? 294-50-812-539 FUJIKO



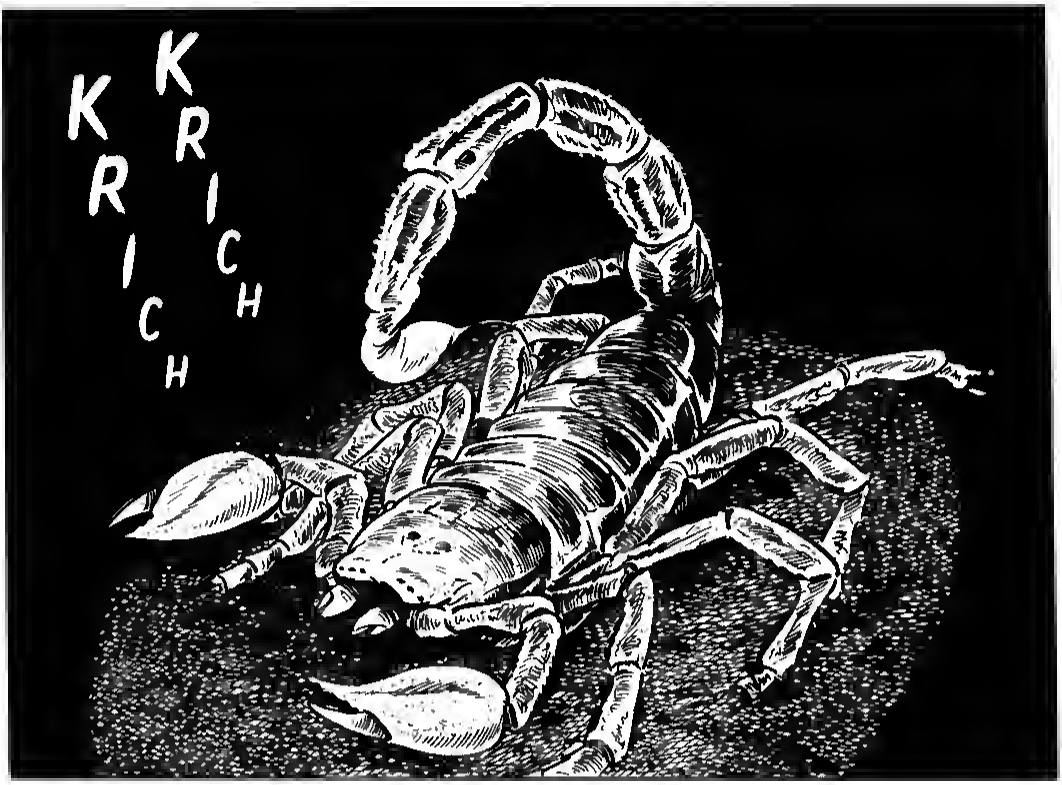
SIGN: BON CAFÉ


THE ENROLLMENT FEE'S 2,000 YEN AND THE MEMBERSHIP FEE'S 3,000 YEN. THE REST IS ALL A MATTER OF TASTE...HEH HEH.
A GIRL'S WAITING FOR YOU IN A CAB OUT FRONT.
GOOD LUCK, PAL.
THUMP

OVER HERE. HURRY.
HEY!
HOTEL
WELL, COME ON. THIS IS WHAT YOU CALLED FOR, RIGHT?
ZZZIP
WHAT ARE YOU DOING? YOU WANT TO DISINFECT ME?
THIS IS CRAZY.
I'M LEAVING!

BRRING
BRRING
BRRING
BRRING
CLIK
HELLO ?
NAOMI... I'VE GOT ANOTHER JOB FOR YOU. HELLO?
HELLO ?

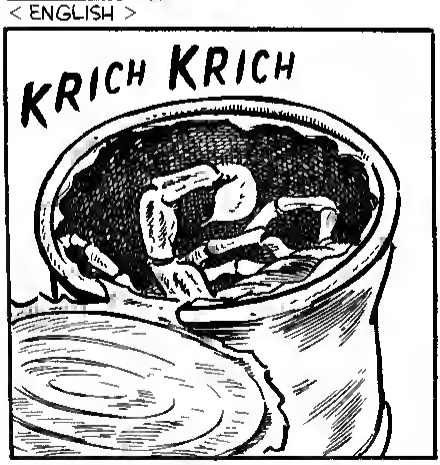
WHO ARE YOU?


KRICH KRICH

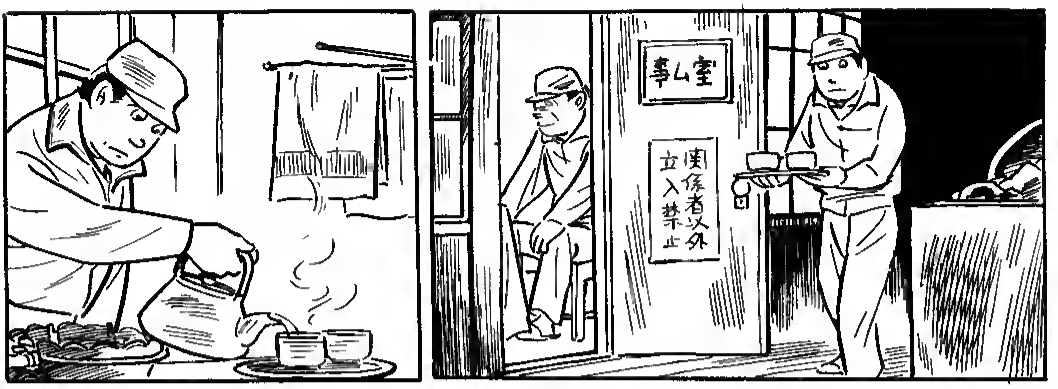
< WHO ARE YOU? >

< WHAT ARE YOU DOING HERE? >
< WHO ARE YOU? WHAT ARE YOU DOING HERE? >

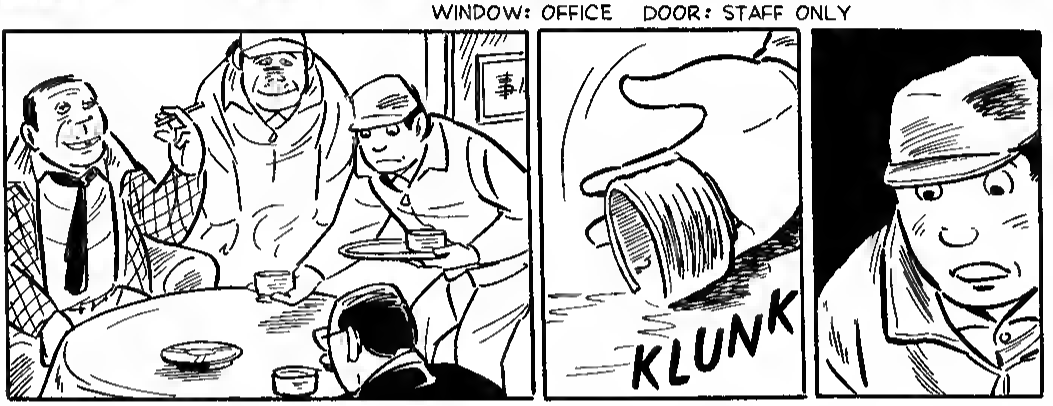
< ENGLISH >


KRICH KRICH

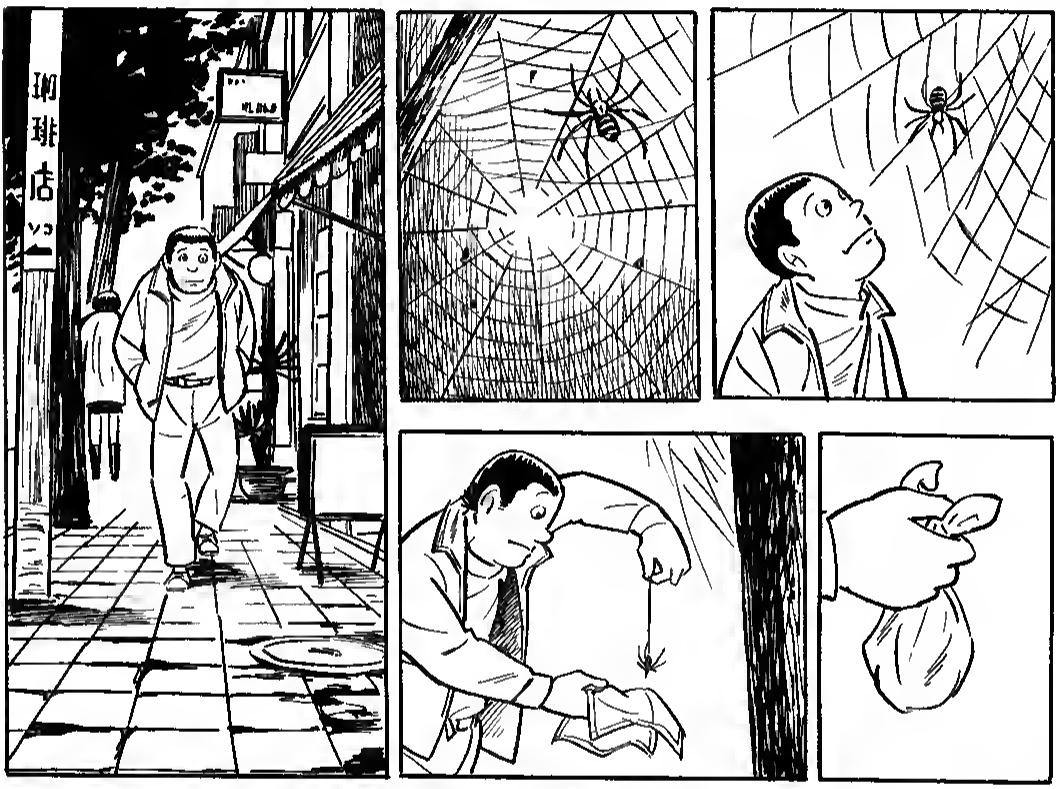
SIGN: MISUZU AUTOMOBILE PARTS PLANT

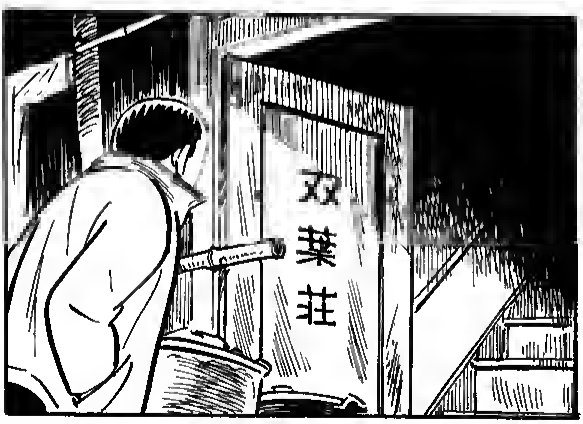


WINDOW: OFFICE DOOR: STAFF ONLY



HMPH
I DON'T LIKE THAT GUY'S ATTITUDE.
PLEASE, SIR...





DOOR: FUTABA APARTMENTS

SIGN: WALK QUIETLY IN HALLWAY

KRICH
KRICH
OH...YOU'RE HOME.
IS IT THAT LATE?

GOD, I REALLY OVER-SLEPT.
THE BOSS IS GONNA YELL AT ME.
IT'S CRUEL TO TRAP AN IN-SECT IN THAT LITTLE CAN.
WHAT KIND OF BUG IS IT, ANYWAY?
KRICH
KRICH
WELL, I'M OFF TO WORK.
FIX DINNER FOR YOURSELF TONIGHT.

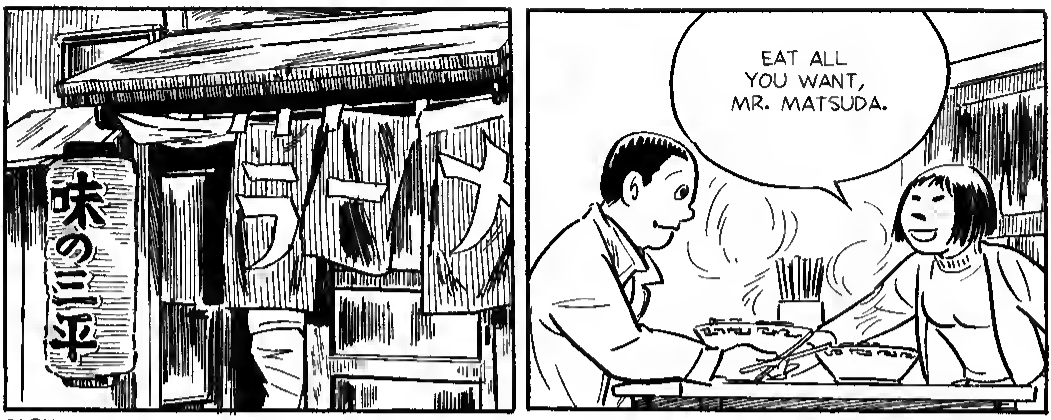
DING
DING
UGH... ANOTHER SCORPION!
THAT WAY! IT WENT OVER THERE.
BE CAREFUL OF THE TAIL.
DAMN SCORPION.

DID YOU GET IT?
HA HA. WITH A SINGLE BLOW.
ALL RIGHT, LET'S GET BACK TO WORK.
F
S
S
H
P
L
I
S
H
YOU'RE A FOOL.
IF YOU'D STAYED WHERE YOU CAME FROM, YOU WOULDN'T HAVE ENDED UP LIKE THIS...
< WHO ARE YOU? >
< WHAT ARE YOU DOING HERE? >
DING DING DING

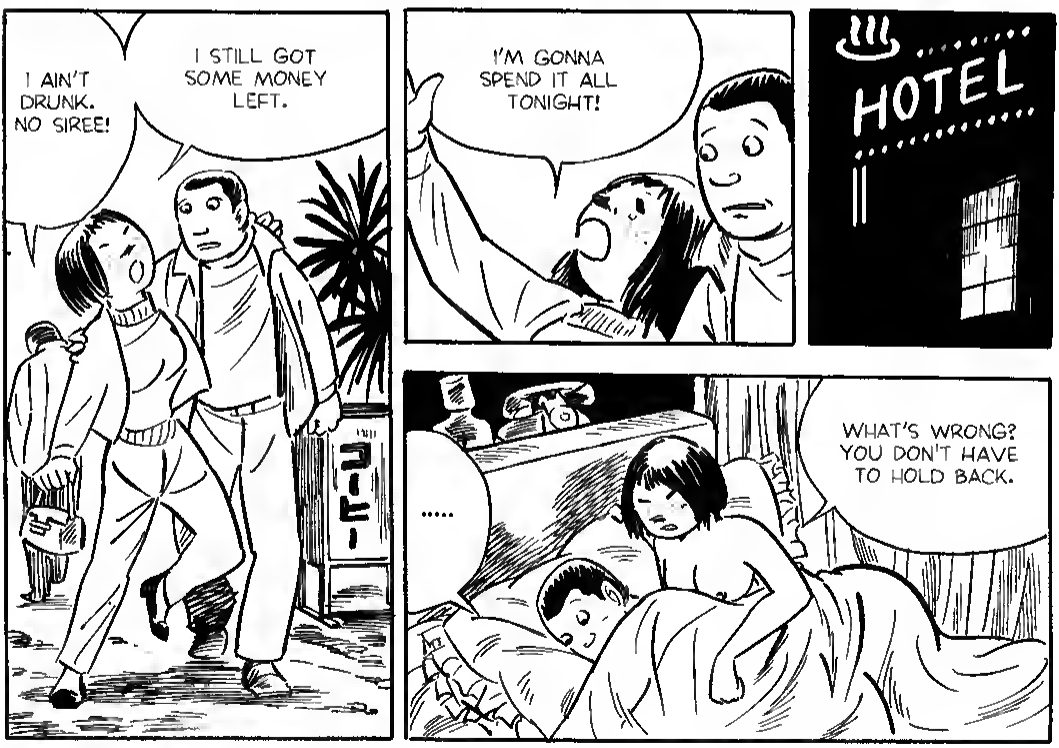
KTUNK
KTUNK
KTUNK
KTUNK
HERE... USE THIS TO GET RID OF IT.
OH NO... I'M GONNA HAVE THIS BABY.
I LOVE BABIES. I PROMISE I WON'T BE NO BURDEN TO YOU.
I RAISE IT ON MY OWN.
YOU FOOL!
THINK ABOUT MY POSITION. GET RID OF IT. NOW.
OTHER-WISE, I'LL HAVE TO FIRE YOU.
GOT IT?
.....
SNIFF SNIFF
KTUNK
KTUNK

KRICH
KRICH
OH, YOU'RE HOME.
SORRY, BUT I'M GONNA TAKE OFF FOR A FEW DAYS.
I GOT THIS URGE TO GO VISIT MY OLD HOME IN THE COUNTRY.
YOU DON'T BELIEVE ME, DO YOU? I'M VISITING HOME... REALLY.
LOOK AFTER OUR PLACE, ALL RIGHT?

SLAM
KLIK
OOPS... FORGOT MY PURSE.
THUMP
THUMP

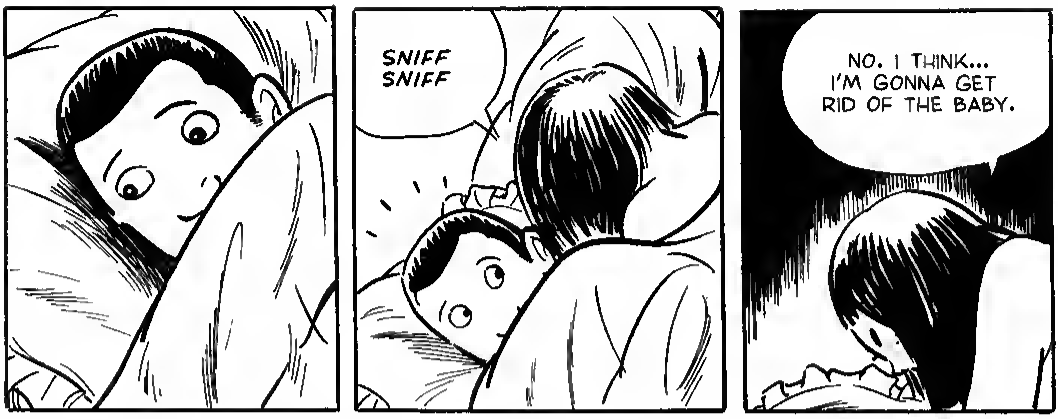


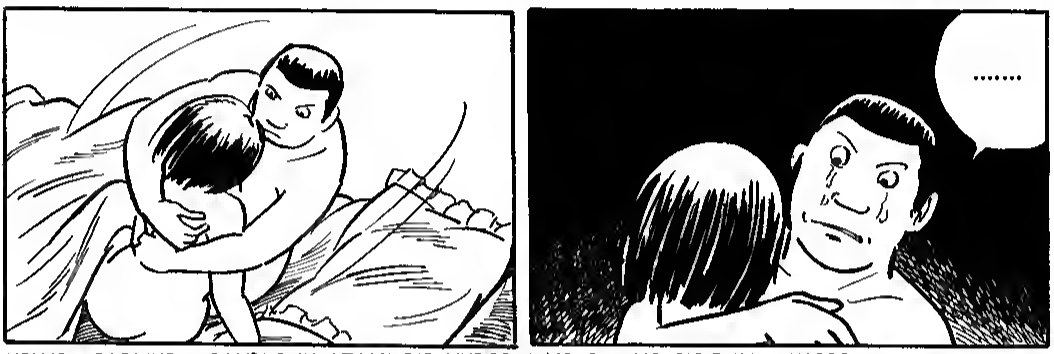
SIGN: RAMEN NOODLES


I AIN'T DRUNK. NO SIREE!
I STILL GOT SOME MONEY LEFT.
コーヒー
I'M GONNA SPEND IT ALL TONIGHT!
HOTEL
.....
WHAT'S WRONG? YOU DON'T HAVE TO HOLD BACK.

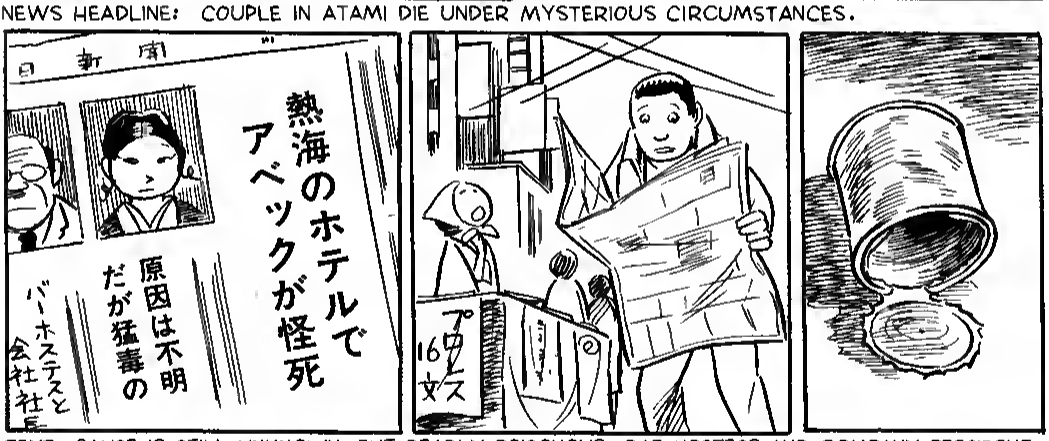
SIGN: U.S. MILITARY BASE/ NO TRESPASSING

HUH!
BLAM
<DON'T MOVE.>
WHY WOULD YOU WANT TO BREAK INTO AN AMERICAN MILITARY BASE AND ATTEMPT TO STEAL A GUN?
WERE YOU PLANNING TO USE IT FOR A ROBBERY?
YOU CLAIM YOU DON'T KNOW.
DON'T PLAY DUMB.
IT'S TRUE.
I JUST... WANTED SOMETHING POWERFUL.

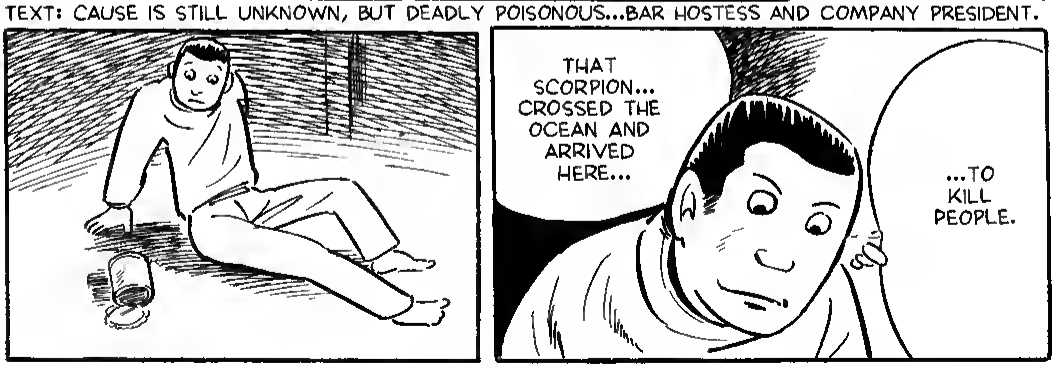




NEWS HEADLINE: COUPLE IN ATAMI DIE UNDER MYSTERIOUS CIRCUMSTANCES.



TEXT: CAUSE IS STILL UNKNOWN, BUT DEADLY POISONOUS...BAR HOSTESS AND COMPANY PRESIDENT.



<WHO ARE YOU? >
<WHAT ARE YOU DOING HERE? >
THUMP
THUMP
THUMP

KTUNK KTUNK
KTUNK KTUNK
THUNK
....

K
K
TUNK
TUNK
.....
<WHO ARE YOU?>
<WHO ARE YOU?>
KTUNK
KTUNK
ミスズ自動車部品工場

BEDRIDDEN

I'M OFF TO WORK.
YOU JUST REST EASY, ALL RIGHT?
.....

SIGNS: MEDICAL INSURANCE OFFICE/ REGISTRY/ SEAL AUTHENTICATION

YOU LOOK LIKE YOU'RE IN A DAZE, MR. FUKUDA.
IT'S WAY PAST RECEPTION HOURS.
OH...
WHY DON'T WE GET A DRINK? IT'S BEEN A WHILE.
LOTS OF NICE GIRLS THERE, TOO.
NAH...
HE'S SO ANTI-SOCIAL. FORTY YEARS OLD AND STILL SINGLE... IT'S NOT NORMAL.
YEAH, HE'S CREEPY.
12-18
特売
HERE YOU GO.

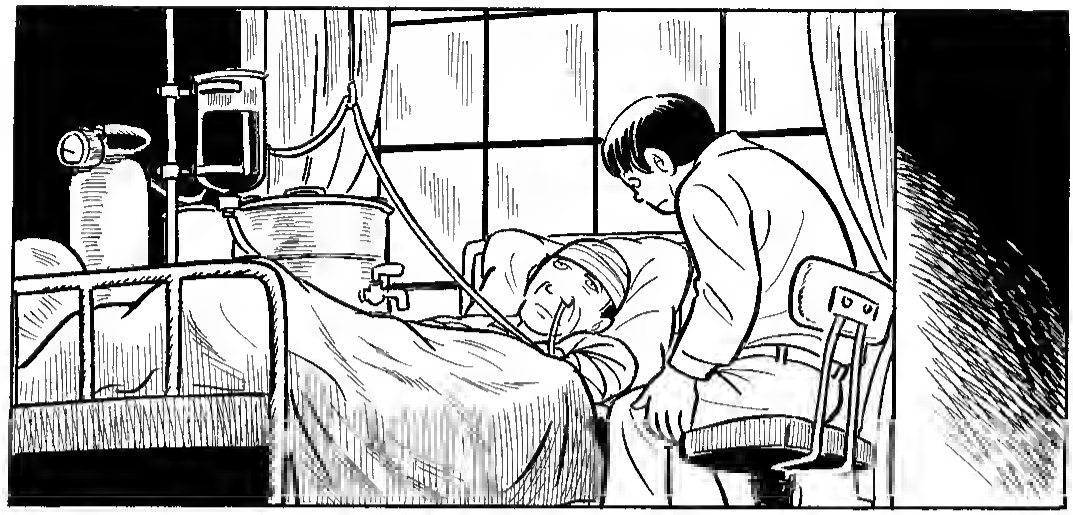
CHAK
MARGARINE
YOU MUST BE HUNGRY. I'LL MAKE YOUR DINNER RIGHT NOW.
MILK
.....
AHH...
YE-E-S... AHH...

東京駅
TAXI
AHH!
SKREECH
BAMM

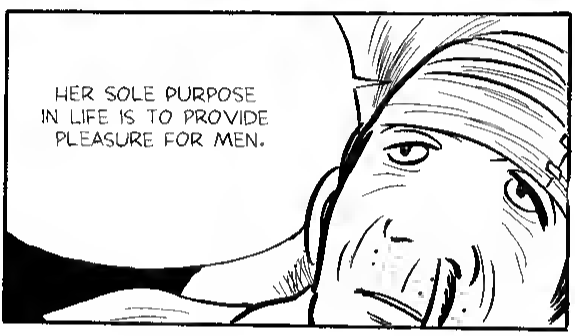
WE MANAGED TO SAVE HIS LIFE...
BUT WE'LL HAVE TO MONITOR HIM CLOSELY FOR THE NEXT FEW DAYS.
.....
IT'S ME... FROM CIVIL ENGINEERING. I CAME TO SEE HOW YOU'RE DOING.
TANNO... PLEASE...
I NEED TO ASK YOU FOR A FAVOR.
WHAT?
WHAT IS IT, MR. FUKUDA?
I'M OFFERING YOU 300,000 YEN, BUT YOU HAVE TO PROMISE NOT TO TELL ANYONE ABOUT THIS.
300,000 YEN!

I-I PROMISE.
I CAN'T RETURN TO MY APARTMENT FOR A WHILE.
THERE'S A GIRL THERE... THAT I'VE BEEN TAKING CARE OF.
WOW. I HAD NO IDEA...
SHE'S HELPLESS WITHOUT ME LOOKING AFTER HER...SHE'LL STARVE TO DEATH...
I NEED YOU TO COOK FOR HER.
I'LL DO IT. NO PROBLEM.
YOU MUST PROMISE ME TWO THINGS. FIRST, NO MATTER HOW SHOCKED YOU ARE, YOU MUSTN'T TELL ANYONE ABOUT THIS.
SECOND, YOU MUSTN'T DO ANYTHING INDECENT TO HER...PROMISE ME THAT...
IF YOU KEEP YOUR WORD, I'LL GIVE YOU 300,000 YEN.
AND IF YOU BETRAY ME... I WILL KILL YOU.

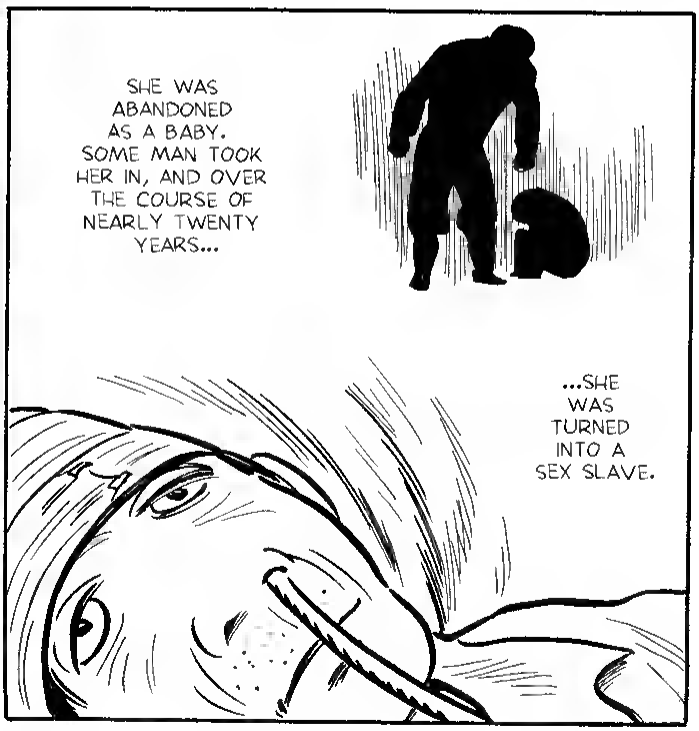
HE OFFERS ME 300,000 YEN, THEN HE THREATENS TO KILL ME... WHAT THE HELL IS GOING ON HERE?
AND WHO'S THIS GIRL HE MENTIONED?
CHAK
.....
AH...



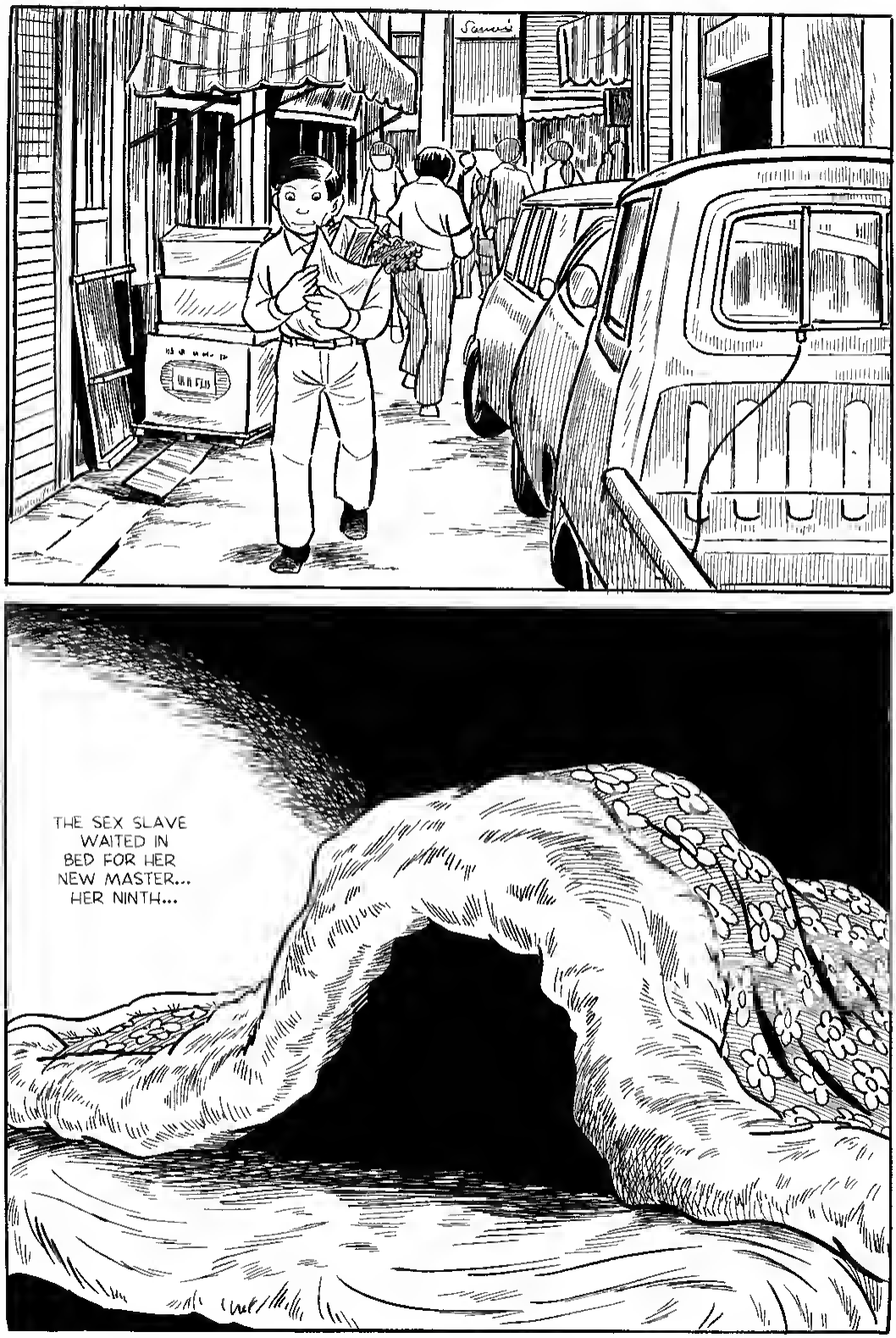
A SEX SLAVE?!

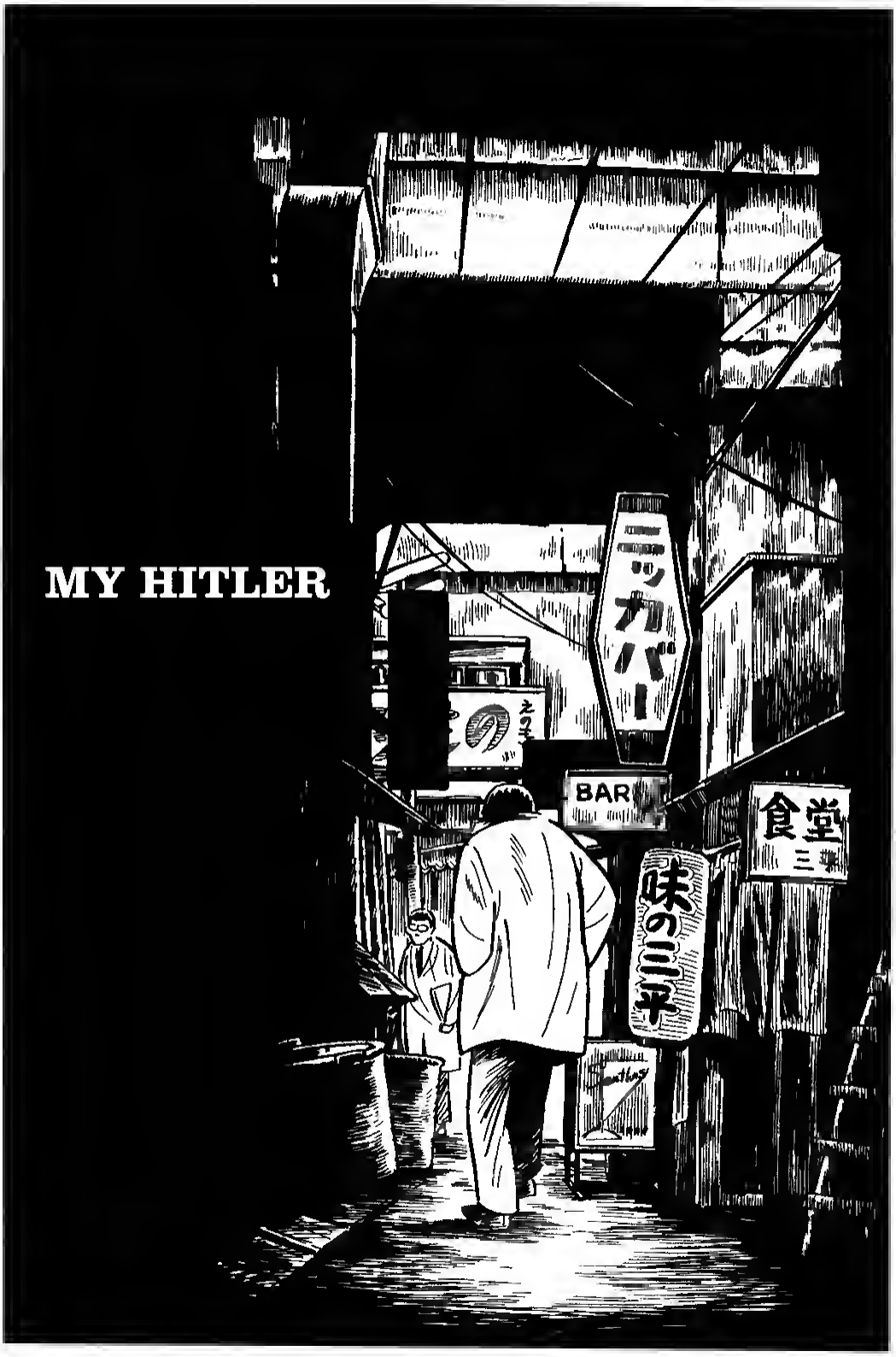

HER SOLE PURPOSE IN LIFE IS TO PROVIDE PLEASURE FOR MEN.

YOU MUST'VE HEARD OF THE ANCIENT CHINESE CUSTOM OF FOOT BINDING...WOMEN WERE RE-SHAPED TO PLEASE MEN.


SHE WAS ABANDONED AS A BABY. SOME MAN TOOK HER IN, AND OVER THE COURSE OF NEARLY TWENTY YEARS...
...SHE WAS TURNED INTO A SEX SLAVE.

BECAUSE SHE'S A VEGETARIAN, HER SKIN IS SMOOTH AND SILKY. AND WITH HER ABNORMALLY DEVELOPED TONGUE AND VAGINA... SHE'S PERFECT.
WHERE IN THE WORLD DID YOU FIND HER?
THAT'S THE ONE THING I CAN'T TELL YOU...
.....
GUKK
WH-WHAT ARE YOU DOING!?
DOCTOR!
S-SOMETHING'S WRONG!
UNGH... UNGH...
SHE'S MINE NOW.


THE SEX SLAVE WAITED IN BED FOR HER NEW MASTER... HER NINTH...


MY HITLER
ニッカバー
BAR
食堂
味の三平

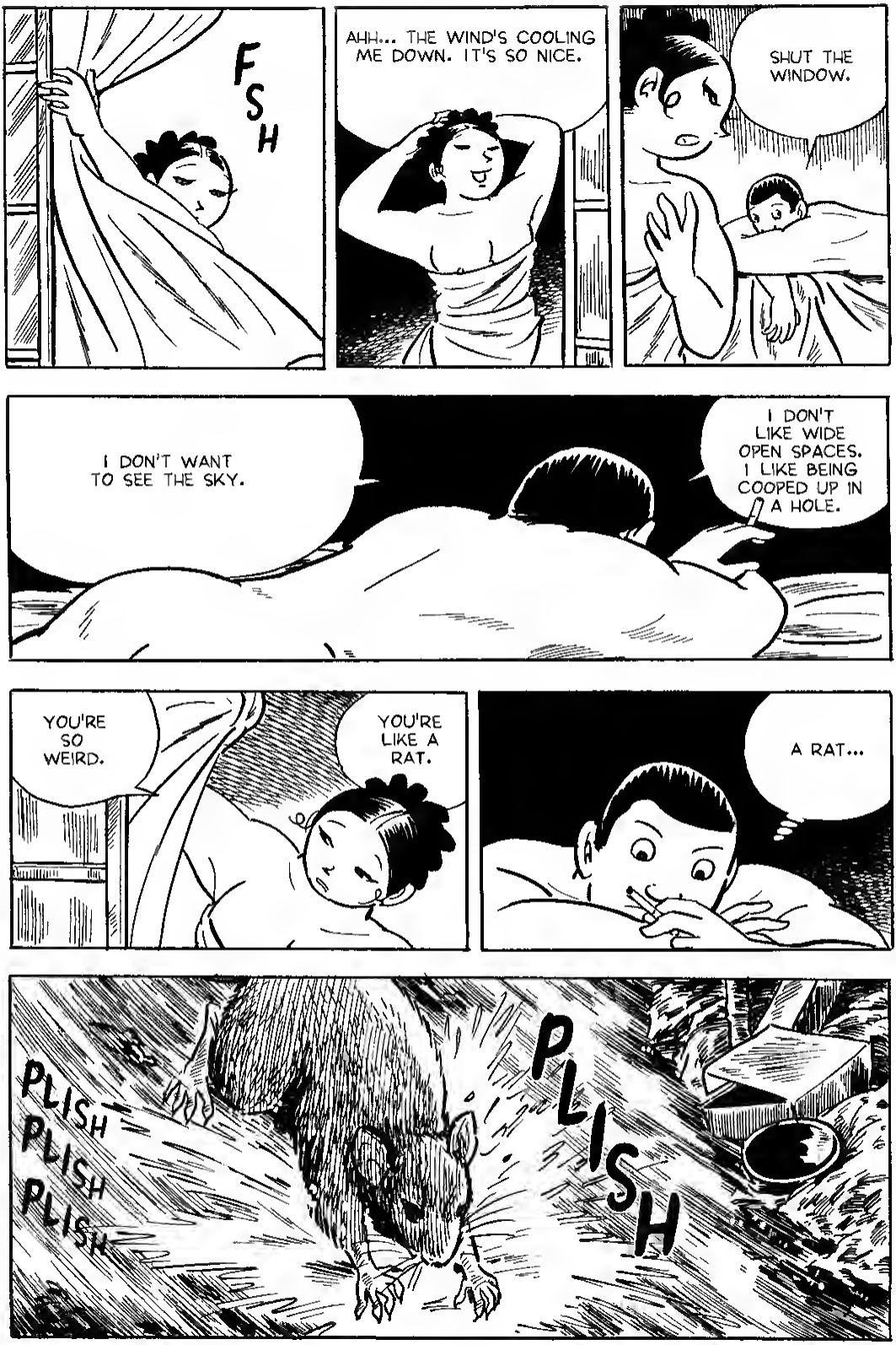
SUNDOWN IN THE CITY ALWAYS MAKES ME UNEASY.
ヤマハギター
3F
麻雀
ラムール
駐車場

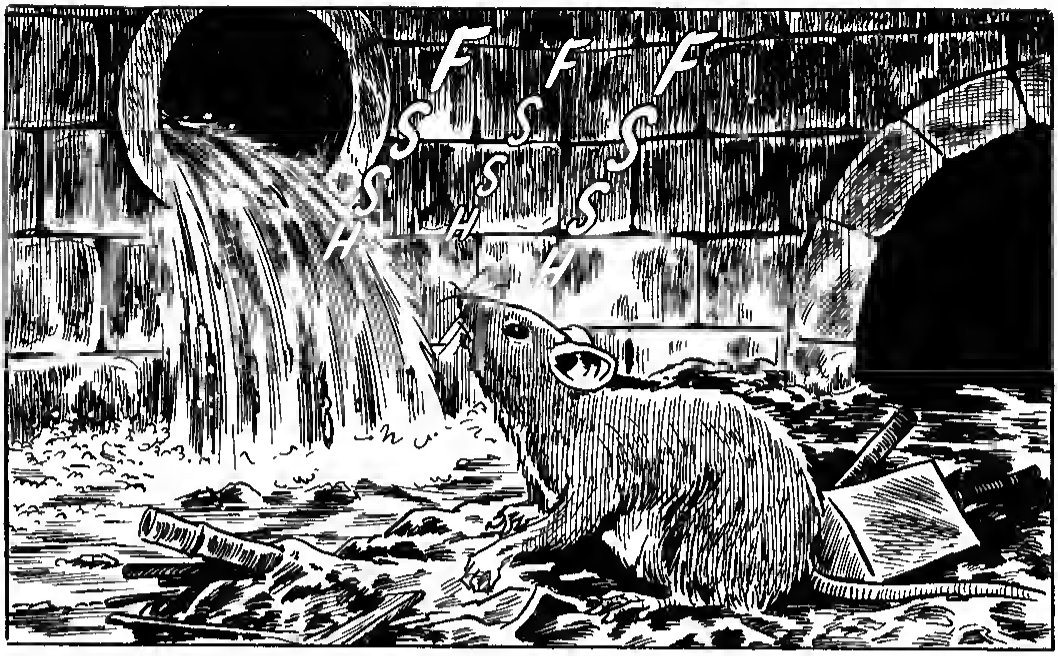
DOOR: ICHINOKIZAKA APARTMENTS

THERE IT IS...
GOD, IT'S BIG.

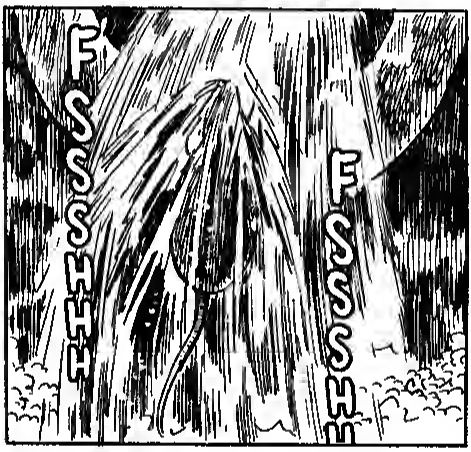
I SEE IT IN THE HALL FROM TIME TO TIME.
IT GLANCES AT ME AND SAUNTERS OFF.
...
NAME PLATE: UEDA
WHERE HAVE YOU BEEN, SHO-CHAN? YOU'RE LATE.

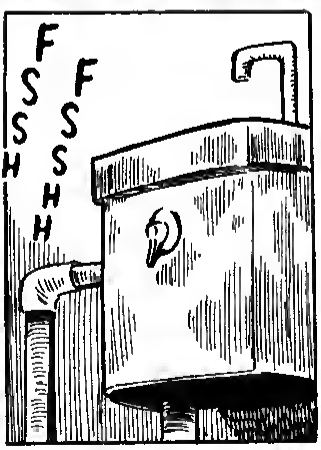
I DON'T HAVE MUCH TIME BEFORE I HEAD OFF TO WORK.
WHAT'S WRONG, SWEETIE?
YOU DON'T SEEM WELL.
NO, NO.
WE MUSN'T HIDE ANYTHING FROM EACH OTHER.
OH, SHOJI...

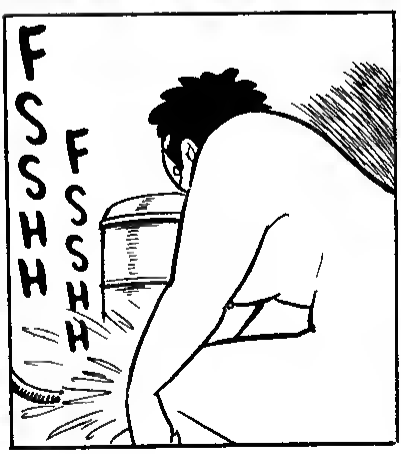

FSH
AHH... THE WIND'S COOLING ME DOWN. IT'S SO NICE.
SHUT THE WINDOW.
I DON'T WANT TO SEE THE SKY.
I DON'T LIKE WIDE OPEN SPACES. I LIKE BEING COOPED UP IN A HOLE.
YOU'RE SO WEIRD.
YOU'RE LIKE A RAT.
A RAT...
PLISH PLISH PLISH
PLISH

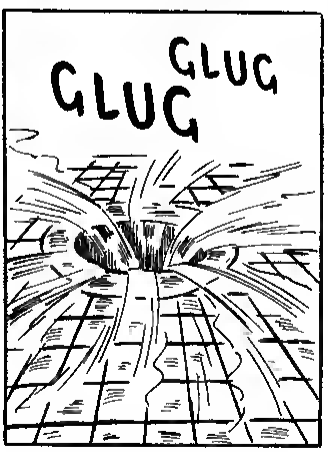

FSSSHH

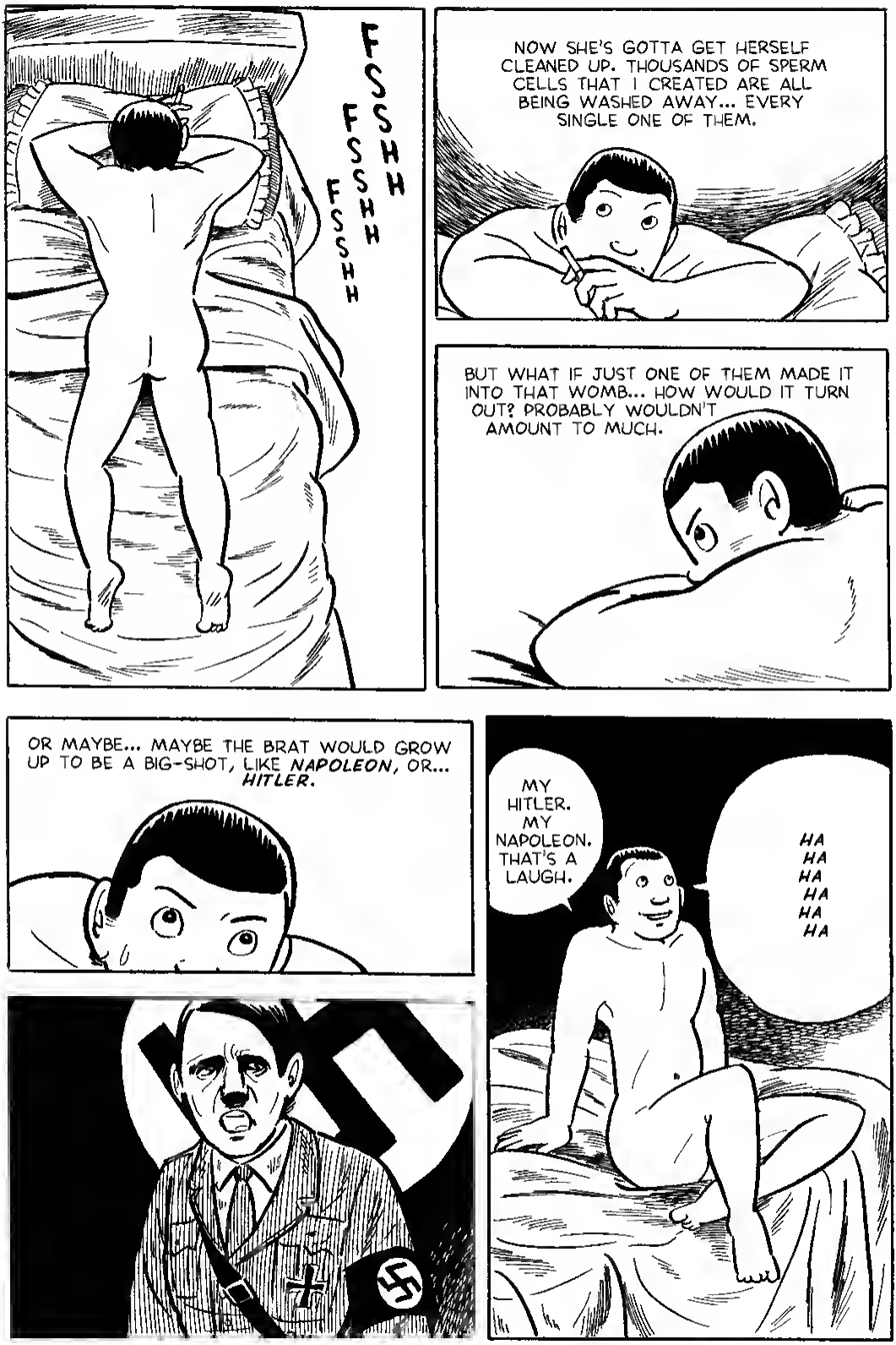
FSSSHH


FSSSHH
FSSSHH


FSSHH
FSSHH


FSSHH
FSSHH


GLUG
GLUG


FSSHH
FSSHH
FSSHH
NOW SHE'S GOTTA GET HERSELF CLEANED UP. THOUSANDS OF SPERM CELLS THAT I CREATED ARE ALL BEING WASHED AWAY... EVERY SINGLE ONE OF THEM.
BUT WHAT IF JUST ONE OF THEM MADE IT INTO THAT WOMB... HOW WOULD IT TURN OUT? PROBABLY WOULDN'T AMOUNT TO MUCH.
OR MAYBE... MAYBE THE BRAT WOULD GROW UP TO BE A BIG-SHOT, LIKE *NAPOLEON*, OR... *HITLER*.
MY HITLER. MY NAPOLEON. THAT'S A LAUGH.
HA HA HA HA HA HA

EEEK!
WHAT IS IT?
A-A *RAT*... FROM THE DRAIN...
A *RAT!*
IT POKED IT'S HEAD OUT FROM THAT DRAIN.
IT SCARED THE *HELL* OUT OF ME. MY HEART'S STILL RACING.
F F
S S S S
H H

I'M OFF TO WORK.
GOD, LOOK AT THOSE GIANT HIPS.
HARD TO BELIEVE THAT ONE OF MY LITTLE SPERMS COULDN'T MAKE IT UP THERE.
SLAM
オレは おマ
オレは おマエの前から 消える さよなら
NOTE: I'M
NOTE: I'M GONE. GOODBYE
KRRSSH

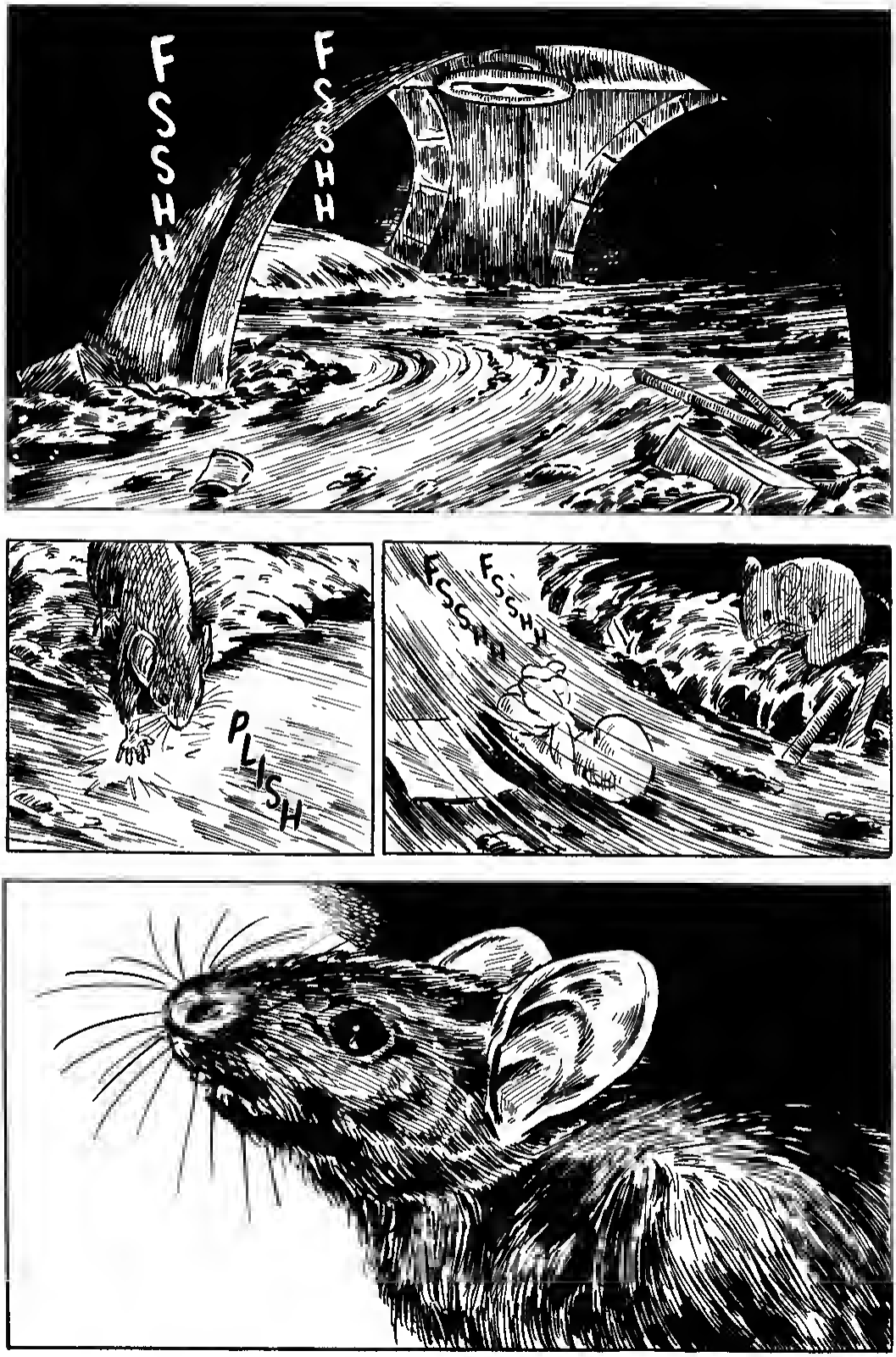
HMM...
A-A
RAT!
AHHHHH!
SKRIT
HOW'D IT GET UNDER OUR SHEETS?
KILL IT! NOW!

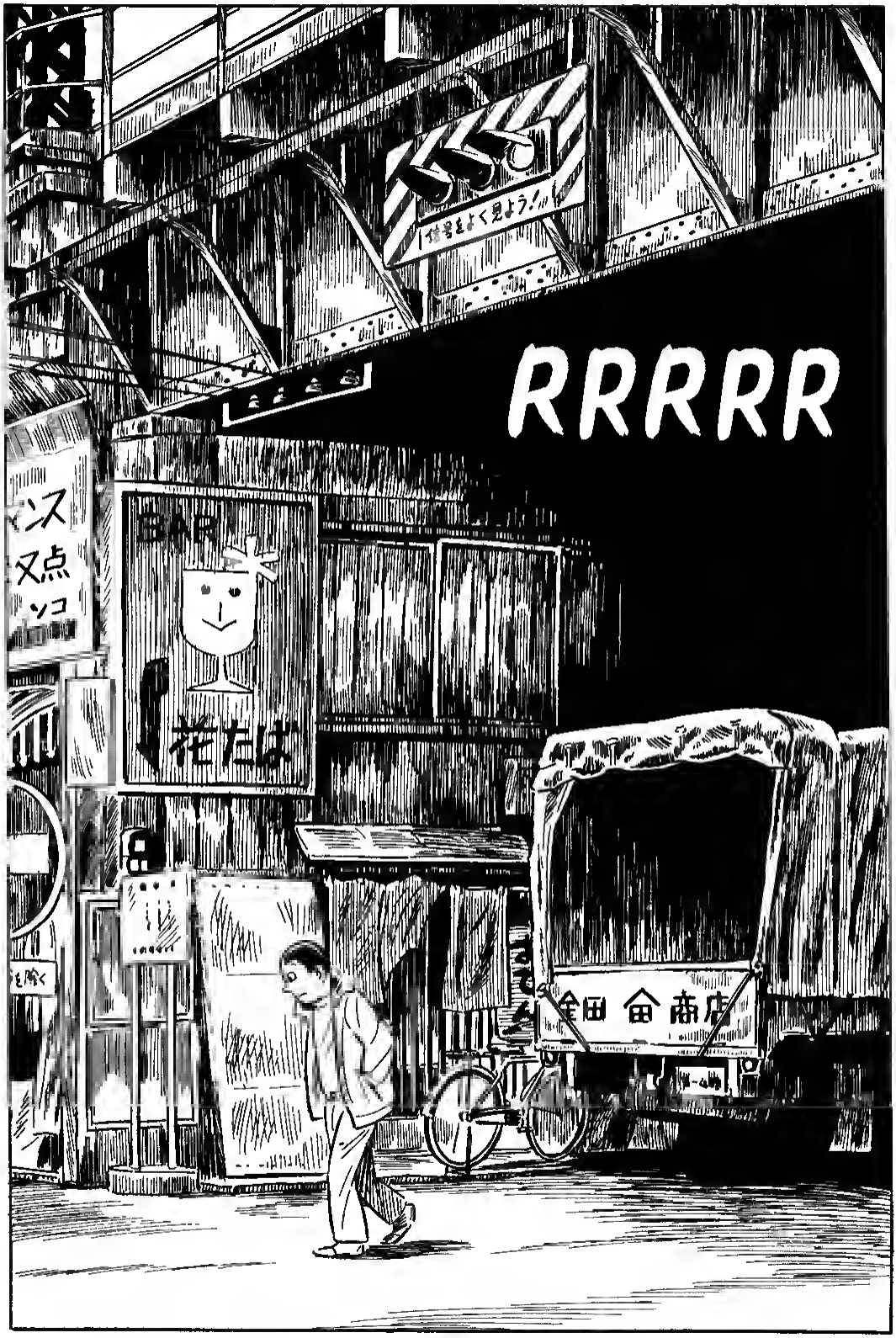
C'MON!
KILL IT NOW!
GET OUT OF HERE.
SCRAM.
WHY DIDN'T YOU KILL IT?
IT'S GONNA COME BACK...
DID YOU SEE IT'S STOMACH? IT WAS ALL SWOLLEN.
...
OH, GEEZ...
I'M WIDE AWAKE NOW.

HEY, COME ON.
THIS MUNDANE RITUAL...
WHAT GOOD IS IT?
WE'LL PROBABLY END UP BEING WASHED AWAY BY THE SEWAGE, TOO.
IT'S A POINTLESS ACT...
I MAY AS WELL BE EJACULATING INTO THE DRAIN THAT LEADS DOWN INTO THE DARK SEWER.
I DON'T HAVE THE COURAGE...
...TO FIGHT AGAINST THE SEWER'S FLOW...
FFFF

SHO-CHAN!
WHAT'S THE MATTER?
L-LOOK OVER THERE.
I TRIED CHASING IT AWAY, BUT IT WON'T BUDGE.

SCRAM, SCRAM.
GET OUT OF HERE.
GO.
THAT'S A PRETTY BOLD RAT.
HMPH
I'VE SEALED THE DRAIN.
NOW IT CAN'T GET IN HERE ANY-MORE.

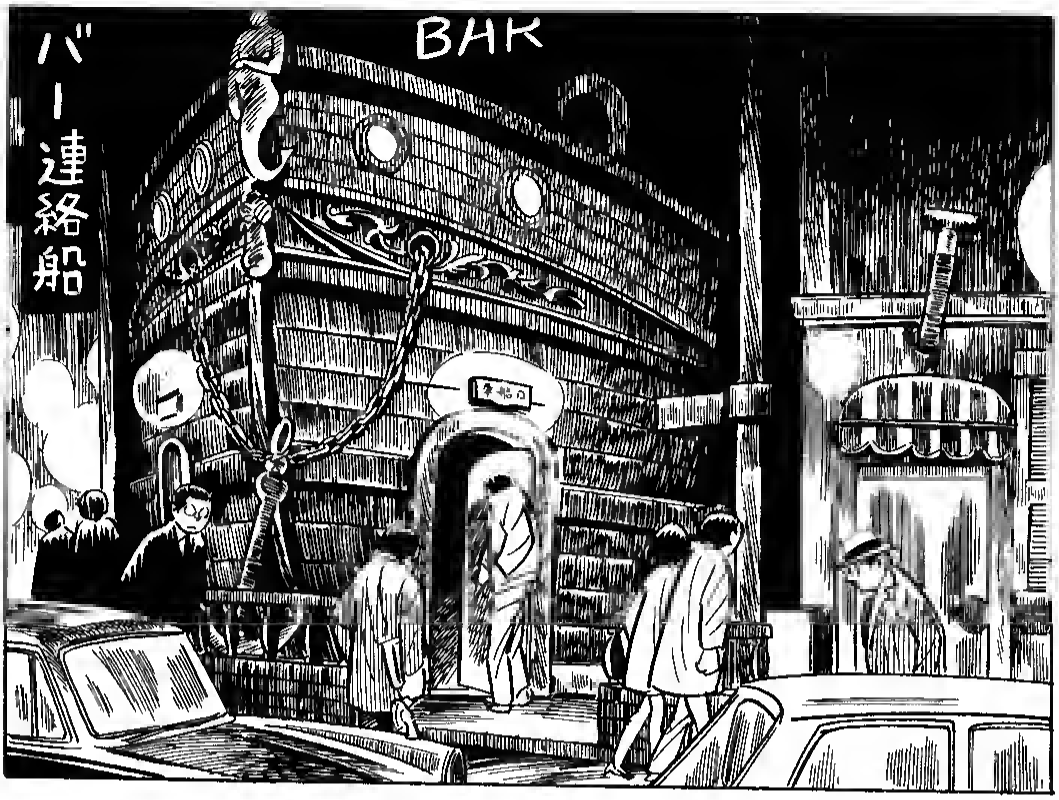

FSSHH
FSSHH
PLISH
FSSHH
FSSHH


RRRRR
そば
金田商店

KLAKK
KLAKK
KLANG
DAMN YOU!
KLAKK
KLAKK
STOP!
YOU PEST! DAMN YOU!

...
STOP CRYING. THE RAT'S GONE.
LOOK AT MY FACE.
THAT RAT SCRATCHED ME UP.
BUT THE DRAIN'S COVER-ED...
I CAN'T *TAKE IT* ANYMORE!
I CAN'T GO TO WORK LOOKING LIKE THIS.
I'M GOING TO STAY AT MY FRIEND'S PLACE FOR AWHILE.
SLAM

AH AH CHOO
SNIFFL
SKRIT SKRIT
...
YOU BASTARD!


バー連絡船
BAR

WELCOME.

SHOJI...

ARE YOU HERE TO TAKE ME BACK?
YOU GOT WORRIED WHEN I WAS GONE FOR A COUPLE OF DAYS, SO YOU CAME HERE, HUH?

I'M SORRY.
MY FEELINGS FOR YOU HAVEN'T CHANGED.

I'LL TAKE SOME OF THAT.
GLUG GLUG
...WITH THAT RAT THERE.
BUT I CAN'T GO BACK...
I MEAN, THAT PEST...
...IS LIKE A WIFE TO YOU.
HAHAHA AM I JEALOUS?
HAHAHA HOW ABSURD!
HELLO! WELCOME, MR. TAH.
LET'S DRINK THE NIGHT AWAY.
HAHAHAHA
BRING US SOME BEER, BARTENDER.
THE RAT GAVE BIRTH.
SIX LITTLE ONES... CUTE BABY RATS... NONE OF THEM ARE LIKE HITLER.

...
TAKE CARE.
HEY, WAIT!
...
商店
あんま

Q & A with YOSHIHIRO TATSUMI

This written interview was conducted in December, 2004 with the invaluable assistance of Mitsuhiro Asakawa, Beatrice Marechal, and Yuji Oniki.

ADRIAN TOMINE: *Where were these stories (from 1969) originally published? Since the majority of them are eight pages long, it seems like they might have been a regular feature in a magazine, perhaps? And what about the longer stories, such as "Who Are You?" and "My Hitler"?*

YOSHIHIRO TATSUMI: The eight-page pieces from 1969 were all published in a bi-weekly magazine called *Gekiga-Young*. A minor company published this young men's magazine, so the print runs were limited. I was only given eight pages [per issue], though, because I had no reputation as a *manga* artist for young men's magazines. I had more freedom (relatively speaking) with the page count for "My Hitler" and "Who Are You?" because they were published in *dojin-shi* magazines [1]

AT: *Can you talk a little about your life and circumstances at the time you drew these stories?*

YT: At the time, I was a publisher of *manga* graphic novels for book lending shops.[2] I would publish three to four books per month, each with a print run of 2,500–3,200. We had six in-house artists and five to six freelancers. Of course I was publishing my own work, too, but I was so busy running the business, I didn't have much time to work on my own material. As for making a living, I had a hard enough time getting my checks cleared [for the publishing business] at the bank, so it was a hard life.

AT: *What was the comics business like in Japan at this time?*

YT: As Japan entered its period of high-growth

[1] Independent "vanity-press" *manga* publications

[2] Similar to today's video rental stores, *manga* lending shops were popular in Japan in the 1950s and 60s

economics, the demand for *manga* distributed through the lending shop system (which was so unique to Japan) started to decline. Meanwhile, *manga*–oriented magazines really began to take off as the *manga* boom approached.

AT: *There seems to be a common thread that runs through these stories, at least in terms of thematic focus. Do you remember what guided your interests towards these types of characters and stories?*

YT: Because my stories weren't acknowledged, I felt like I was an outcast. Even though I was only drawing *manga*, I felt I had to be sincere in my work. So I took an interest in the working class who lived around me. I wanted to provide slice–of–life portraits in my *manga*.

AT: *What about other influences in general? Were there any comic books, artists, films, novels, etc that had a significant impact on you or your work?*

YT: My influences: police reports and other human interest articles in the papers. I hardly read any *manga*.

AT: *Can you describe the working process you used for these stories? What type of art supplies were you using? Did you have any assistants working for you at this time? And if so, what were their duties?*

YT: I would always have about twenty story ideas, and once I was given an assignment, I would come up with the layout (pencil sketches on memo paper) for three stories. I would show these to my editor to determine the final one. My art supplies were Kent paper and pens with calligraphy ink. I only began using an assistant in 1973.

AT: *What was the public reaction to these stories at the time they were published?*

YT: I didn't get much response. The occasional letters I got from readers tended to be long, difficult critiques of my work.

AT: *How do you feel about this work being translated and published in North America now?*

YT: First of all, I am extremely grateful to Adrian. I feel very fortunate to have these works published in the U.S. Still, these stories from 1969 are only an introduction to my work. The true scope of my work can be understood only after you have read my later stories.

AT: *Can you describe your present–day endeavors? Are you working on any comic projects right now? I've heard that you also run a bookshop...is this accurate?*

YT: Currently I run a used bookstore for *manga* collectors. It is mainly a mail order business with a quarterly catalogue. I have been slowly accumulating short stories that will be collected into a single volume.

AT: *Is there anything else you'd like English–speaking readers to know about you or your work?*

YT: Since my work has been largely unavailable in English–speaking countries, I doubt most readers have heard of me. I myself am a very normal person. Please do not interpret these stories as representative of the author's personality.

Yoshihiro Tatsumi, circa 1969